



# Oxford Progressive English Alternative Course

Book A

Teacher's Handbook

A. S. Hornby

London  
Oxford University Press

*Oxford University Press, Ely House, London W. 1*

GLASGOW NEW YORK TORONTO MELBOURNE WELLINGTON  
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© Oxford University Press, 1964

*First published 1964  
Reprinted 1968*

B.10335298  
L.11129438

ACC. NO.	05250
Date Received	2. JUL. 25. 14
Call No.	PE 1128 AZH65

V.1

PRINTED IN GREAT BRITAIN BY HEADLEY BROTHERS LTD  
109 KINGSWAY LONDON WC2 AND ASHFORD KENT

## CONTENTS

NOTE TO THE ALTERNATIVE EDITION . . .	iv
INTRODUCTION . . . . .	v
PHONETIC SYMBOLS . . . . .	xxii
NOTES ON PHONETIC TRANSCRIPTION . . .	xxv
BOOKS THAT MAY HELP . . . . .	xxvii
PRELIMINARY ORAL WORK . . . . .	xxviii
REVISION . . . . .	19
ABBREVIATIONS (used in Patterns and Notes)	20
READING-TEXTS ONE TO TWENTY-TWO . .	21
KEY TO EXERCISES . . . . .	69

## PHONETIC SYMBOLS

There is a key to these symbols in the textbook, but it will be useful to teach them from the blackboard before the textbook is used. Phonetic symbols cannot teach the sounds; these must be heard. The symbols are useful for showing the distribution of sounds, but only when the learner knows the values of the symbols.

Slant bars / / are used to enclose phonetic symbols when these occur in contexts for which ordinary spelling is also used. The bars are not used when phonetic symbols or transcriptions occur in lists or columns (as in the Tables), or when a phonetic transcription is clearly separated from its equivalent in ordinary spelling.

Write the symbols, and all phonetic transcriptions, in coloured chalk, using white chalk for the ordinary spelling forms of the words. Deal with the symbols a few at a time.

The symbols for the consonants will give little trouble, though there may, of course, be trouble with the production of the right English sound. Only the symbols /θ/, /ð/, /ʃ/, /ʒ/, /tʃ/, /dʒ/ and /ŋ/ are likely to be unfamiliar. Point out the value of the symbol /j/ (not for the first sound in *jam* but for the first sound in *yes* and *yet*). The sounds /ʒ/ and /dʒ/ have not occurred in the vocabulary of Steps One to Ten. The symbols /ʒ/ and /dʒ/ may, therefore, be postponed until needed.

The symbols for the vowel and diphthong sounds will need much more attention. In the lists that follow almost all the words are words that have already been presented. Your students have heard the words repeatedly and have used them. They should, therefore, be familiar with the sounds. For a small number of symbols 'new' words have had to be introduced, e.g. *fish* for /ʃ/, as *she* and *ship* are the only words containing this sound in the Preliminary Oral Work.

Point out the use of the length-mark (:). If your students have difficulty in distinguishing between any of the vowels (e.g. *cat* and *cut*, /kæt/ and /kʌt/), between short and long vowels (e.g. *ship* and *sheep*, /ʃɪp/ and /ʃi:p/, *full* and *fool*, /fʊl/ and /fu:l/), vowels and diphthongs (e.g. *boat* and *bought*, /boʊt/ and /bo:t/), give them opportunities of hearing contrasted pairs and then of practising them. P. A. D. MacCarthy's book and articles (see p. xxviii) will help you.

## Consonants

p	b	t	d	k	g	m	n	ŋ	l	f	v	θ	ð	s	z	ʃ	ʒ	r	h	tʃ	dʒ	w	j
put	bag	ten	desk	come	go	mouth	name	ceiling	letter	face	five	three	these	sit	nose	she	pleasure	right	hat	touch	judge	window	yes
pen	box	teacher	door	clock	bag	my	near	sitting	look	five	knives	think	those	six	his	ship	measure	rub	head	picture	page	we	you
pen	boks	'ti:tʃə*	do:*	klok	bag	mai	niə*	'sitiŋ	luk	faiv	naivz	θɪŋk	ðəʊz	siks	hiz	ʃɪp	'meɪʒə*	rʌb	hed	'pɪktʃə*	peɪdʒ	wɪ:	ju:
up	table	put	head	back	glass	him	any	coming	only	knife	very	mouth	they	face	knives	fish	draw	here	teacher	age	what	your	
ʌp	'teɪbl	put	hed	bak	glɑ:s	him	'eni	'kʌmɪŋ	'əʊnli	naɪf	'veri	mauθ	ðei	feɪs	naɪvz	fɪʃ	dro:	hiə*	'tɪ:tʃə*	eɪdʒ	wɒt	juə*	



i:	these	ði:z	three	θri:	seat	si:t
i	this	ðis	six	siks	sit	sit
e	desk	desk	head	hed	many	'meni
a	bag	bag	hat	hat	back	bak
a:	arm	a:m	aren't	ɑ:nt	glass	glɑ:s
o	box	boks	clock	klok	what	wot
o:	wall	wo:l	draw	dro:	door	do:*
u	book	buk	look	luk	put	put
u:	you	ju:	who	hu:	doing	'du:ɪŋ
ʌ	come	kʌm	rub	rʌb	number	'nʌmbə*
ə	her	hə:*	word	wə:d	bird	bə:d
ə	letter	'letə*	teacher	'ti:tʃə*	the	ðə
ei	face	feis	name	neim	eight	'eit
ou	go	gou	nose	nouz	only	'ounli
ai	eye, I	ai	knife	nalf	write, right	rait
au	mouth	mauθ	now	nau	down	daun
oi	boy	boi	oil	oil	point	point
iə	here	hiə*	ear	iə*	near	niə*
eə	chair	tʃeə*	where	weə*	their	ðeə*
uə	you're	jue*	sure	ʃue*	poor	puə*

## NOTES ON PHONETIC TRANSCRIPTION

The asterisk printed after many of the words in these lists indicates the possibility of r-linking. The word *door*, for example, has the pronunciation /do:/ in isolation and when followed immediately by a word beginning with a consonant. The door was closed. ðə do: wəz \klouzd.

If followed immediately by a word that begins with a vowel sound, it is /do:r/.

Am I standing at the door or at the window?

~am ai standɪŋ ət ðə 'do:r o:r ət ðə \windəu?

This example illustrates r-linking with both *door* and *or*.

Give your students this information and some simple examples.

The mark ' indicates a stressed syllable. It is placed in front of the stressed syllable, as in *many* /'meni/, *blackboard* /'blakbo:d/, *teacher* /'ti:tʃə/. The mark ' indicates a secondary stress. There are no examples in the lists above, but examples will be found in the Pronouncing Vocabulary in the textbook. Thus, in *examination*, there is a primary (or strong) stress on the fourth syllable and a secondary stress on the second syllable: /ɪg,zə'mi'neiʃn/.

The Vocabulary also includes words in which a phonetic symbol is printed in parenthesis. This indicates that the sound may be dropped. The word *change* is transcribed /tʃeɪn(d)ʒ/. This indicates that the word may be pronounced either /tʃeɪndʒ/ or /tʃeɪnʒ/. In rapid speech the /d/ is often dropped. The word *lunch* is transcribed /lʌn(t)ʃ/. This indicates that the word may be pronounced either /lʌntʃ/ or /lʌnʃ/.

You will find phonetic transcription particularly useful for showing weak forms. Compare the transcriptions of *from* in these questions:

Where do you come from? weə d ju \kʌm frəm?

I come from Lima. ai kʌm frəm \li:mə.

Other weakenings in rapid speech can be shown clearly.

He's been away for a week. hi:z bin əwei fər ə \wi:k.

He'd have been glad to help. hi:d əv bin \gləd tə help.

## THE TONE SYMBOLS

Two symbols are used to indicate changes of tone. The symbol \ indicates a falling tone; the symbol / indicates a rising tone.

Two symbols are used to indicate pitch. The symbol ~ indicates high-level pitch and \_ low-level pitch.

These four symbols are not adequate for the purpose of indicating intonation in full. They can indicate only the main features. There is such a wide variety of speech melody that no attempt to put it fully on paper is satisfactory without



elaborate musical notation. The occasional tonetic transcriptions in the textbook are intended only to indicate the fundamentals. You can help your students by giving them models and by explaining the use of the tone symbols. For example,

I want a book

I'm going to ask the teacher for another book  
is a longer statement but has the same pattern. There are five stresses instead  
of two. There are stresses on *ask*, on the first syllables of *going* and *teacher*, and  
on the second syllable of *another*. To show the intonation without musical  
notation, we might print the sentence thus:

ask the

teacher for a-

mother

9

2

2.

I'm

Such lavish use of space is obviously out of the question, so your students should be given an explanation of what the symbols indicate.

Changes in the placing of emphasis are simply indicated by means of tone symbols. Call the attention of your students to the use of symbols for this purpose. Give them examples such as this pair of questions:

Is the book on the <sup>↑</sup>chair or on the <sup>↓</sup>table?

This contrasts *chair* and *table*.

Is the book on the chair or is the box on the chair?

This contrasts *book* and *box*.

If, at the beginning of a statement or question in which tone symbols are used, there is not a high-level pitch symbol, it should be assumed that a low-level pitch is to be used. A high-level pitch at the beginning not only gives clarity but also puts the first word into prominence. Thus, in:

—Where's the box?

both *where* and *box* are made prominent. The next question to be asked, if of the same pattern, might quite well begin on a low-level pitch, so that only the noun is prominent.

Where's the book?

Here, the absence of a symbol before *where* implies low-level pitch.

Conventional punctuation marks are usually considered adequate in phonetic transcriptions without tone symbols. They are not always adequate in tonetic transcriptions. If, in a statement or question, there is more than one intonation

. XXXI

In the question phrase, the boundary may not be indicated by means of a comma or period.

—Am I touching the wall or the door?

the only conventional mark of punctuation is the question mark at the end. There is no mark after *wall* to indicate that with this word one intonation phrase ends.

To indicate tonetic boundaries of this sort a single vertical stroke or bar is used:

is used.

— Am I touching the  $\uparrow$ wall or the  $\downarrow$ door?

Other examples of the use of this bar to indicate tonetic boundaries are:

Is this a pen or a pencil?

The first intonation phrase ends on *pen*.

Today's Monday, isn't it?

The tonetic boundary is marked after *Monday*. Here, however, there is also a comma.

The green book | is in my right hand. The black book | is in my left hand.

In these two statements attention is called to the adjectives. This is done by the use of a rising tone on *green* and *black* and a falling tone on *right* and *left*. In each statement the first intonation phrase ends on *book*.

Finally, it should be remembered that the phonetic transcriptions used in these books represent what Daniel Jones has called 'Received Pronunciation', or RP for short. Teachers from Wales, Scotland, the U.S.A., or other English-speaking countries, may wish to teach their own pronunciation and intonation. No claim is made that RP is the best.

## BOOKS THAT MAY HELP

Teachers who would like further guidance on classroom procedures and devices may consult three books (*Stages One, Two and Three*) entitled *The Teaching of Structural Words and Sentence Patterns* (O.U.P.). These set out, in great detail, procedures for presenting and drilling all the important structural words, and the most frequently used patterns, of the English language. The order in which these teaching items are set out in these three books is not identical with the order in this *Oxford Progressive English Alternative Course*. There are, in the *Teacher's Handbooks* to this Course, frequent references to the appropriate sections. The books are referred to by the initials *T.S.W.S.P.*

When teachers reach Stage C they may like to study *A Guide to Patterns and Usage in English* (O.U.P.). This deals with problems of syntax, and sets out in Tables, with extensive notes, the chief verb patterns of English. These verb patterns are an expanded version of those in the Introduction to



*The Advanced Learner's Dictionary of Current English* and follow the same system of numbering.

Useful suggestions for helping learners to produce unfamiliar vowel and consonant sounds will be found in P. A. D. MacCarthy's *English Pronunciation* (Heffer, Cambridge) and in the same author's articles, 'Pronunciation Teaching, Theory and Practice', in *English Language Teaching*, Volumes VI and VII (O.U.P., formerly published by the British Council).

## PRELIMINARY ORAL WORK

This preliminary oral work is designed for use before the learner starts on the textbook. It is divided into steps. It is for the teacher to decide how much time is to be given to each step. If the learners are complete beginners, a whole teaching period may be needed for one step. If they have already learnt some English, perhaps now mostly forgotten, or if they have been taught by poor methods, they may get through two or more steps in one teaching period.

In addition to presenting the vocabulary and structures presented in each step, you will also need to give some time to rhythm, intonation, and pronunciation. As pronunciation difficulties vary from one language area to another, no suggestions for dealing with particular sounds are given in this book. You will do well to consult a book on phonetics which deals with those particular pronunciation difficulties known to be experienced by those who speak the language of your learners. In this book attention is drawn to such points as the sounds of plural endings, the possessive 's, the endings of past tense forms and past participles, and the strong and weak forms of certain verbs, prepositions, etc. Indications are given throughout on intonation and stress.

## STEP ONE

(See T.S.W.S.P., I, §§1-2)<sup>1</sup>

Present the pronouns *this* and *that* by making statements using the names of your pupils. Or use wall pictures of boys and girls, men and women, or blackboard sketches in match-stick style. Pictures or sketches enable you to use English names. This is useful if you are meeting your class for the first time and do not yet know their names.

Stand beside the persons you name and point to, or touch the shoulder of, each one in turn. Say:

This is ↘Tom ↘David, ↘Mary, etc.).

Then, standing at some distance away, point to others and say:

That's ↘Harry ↘Anne, ↘Lucy, etc.).

Next use a number of books, boxes, bags, bottles (*empty* bottles, e.g. ink bottles, milk, beer, or wine bottles—because you are teaching the word *bottle*, not 'bottle of milk', etc.) and other objects. You need not limit yourself to the nouns used in the examples below, but do not introduce too many at once. You should have more than one of each object, because the nouns are to be presented with the indefinite article. The definite article is not to be used in Step One.

Begin by holding up a book in your left hand, point to it or touch it with your right hand, and say:

This is a book.

The four words should be spoken without pauses between the words. The unit with which you begin is not the word but the sentence.

Repeat the sentence several times. The first three words may be on a rather low pitch. There must be a clear fall on the word *book*.

This is a book.      ðis iz ə ↘buk.

Put the book down and repeat the statement with other books. With the third, fourth, fifth, etc., book there may be a variation in intonation. The word *too* may be added. There should be a falling tone on *this* and again on *too*.

This is a book, too.      ðis iz ə buk, | ↘tu.

Next take one of the boxes and repeat the procedure.

This is a box.      ðis iz ə ↘boks.

<sup>1</sup> *The Teaching of Structural Words and Sentence Patterns—Stage One*. See p. xxvii, Books That May Help.

Repeat with the other boxes.

This is a box, too.      ʔis iz ə boks, | ʔtu:.

Similarly with the pens, bottles, etc.

When this simple sentence pattern has been presented with the objects the teacher's desk or table, give further examples but with the objects in mixed order. After giving a complete sentence, give the indefinite article and the noun separately.

This is a book. A book.      ʔis iz ə ʔbuk, | ə ʔbuk.

This is a box. A box.      ʔis iz ə ʔboks, | ə ʔboks.

Up to now you have been standing in front of the class. You may now walk about the room and, using the same sentence pattern, talk about pens, books, etc., that you may find on the desks of your students. You may introduce the words *desk* and *chair*.

Next require your students to make statements. Tell them, in their own language, to hold up or point to various objects (which you will hand to them in turn, so that *this* is appropriate) as they speak.

See that they get the rhythm and the falling tone on the noun. It may be to begin with a succession of syllables.

di di di 'da:, di di di 'da:

Then let them go on to:

ʔis iz ə ʔbuk, ʔis iz ə ʔboks, etc., etc.

## STEP TWO

(See T.S.W.S.P., I, §15)

In this step the interrogative pronoun *what* is used, and the personal pronoun *it*. Questions with *what* are easier than questions for *yes* or *no*. There is a change in intonation pattern. The signal for the question is the word *what*, with a change in word order (from *This is to Is this*). Use the contracted form *What's* and *It's*.

Hold up various articles in turn. Ask and answer questions. Repeat each answer several times. Hold up each article while you are doing so; then put it down and hold up a different article.

What's this?

ʔwots ʔis?

It's a box (bag, book, bottle, pen).

its ə ʔboks (ʔbag, ʔbuk, ʔbotl, ʔpen).

Next hold up in succession two or more articles of the same kind. For the first question give the answer:

It's a ʔbox.

When you hold up the second specimen of this article, give the answer:

ʔThis is a box, | ʔtoo.

Note that here you are repeating the word *this*, with a falling tone on *this*. You are giving prominence to *this*. There is also a falling tone on the word *too*.

Continue with the other objects:

-What's ʔthis? It's a ʔbook.

-What's ʔthis? ʔThis is a book, | ʔtoo.

Then show the objects again in mixed order, and use *it* in the answers.

-What's ʔthis? It's a ʔpen (ʔchair, ʔdesk, ʔbox, etc.).

When your students have heard numerous repetitions, require them to answer questions. Go round the class (and give your students, or hold out in front of them, or point to, the various objects) and put the question:

-What's ʔthis?

See that your students use *It's* (not *It is*), and that they use a falling tone on the nouns.

Later, present in succession two or more objects of the same kind, to get the answer:

ʔThis is a box (book, etc.), | ʔtoo.

## STEP THREE

(See T.S.W.S.P., I, §3)

Spend five to ten minutes revising the work of Steps One and Two. Then introduce *that*. Use the same objects as in Step One. But see that there is only one book, box, bottle, etc., on your desk when you point. You must stand well away from the object to which you point, so it is necessary to have only one object visible at a time. The words *door* and *window* may be taught if there are two or more of each of these. If there is only one door and only one window, keep these words back until Step Seven, where they will be useful with the definite article.

That's a box.

That's a book.

That's a bottle.

ðats ə ʔboks.

ðats ə ʔbuk.

ðats ə ʔbotl.



That's a door.  
That's a door, too.  
Then require students to make these statements.  
Next ask questions with *what*.

What's that?  
It's a window (door, etc.).  
Point in succession to two or more objects of the same kind.  
What's that?  
It's a chair.  
What's that?  
That's a chair, too.

Note the difference in the answers. In the first answer you use *it*. In the second you repeat *that*, with a falling tone and the addition of *too*.

#### STEP FOUR

(See T.S.W.S.P., I, §3)

In this Step, introduce a number of nouns requiring *an* instead of *a*. Wall pictures or blackboard sketches may be necessary, for example, *acropolis*, *egg*, *apple* and *orange*. It is better to keep back *arm* and *ear* until the adjective *right* and *left* are presented.

To add variety and interest wall pictures or blackboard sketches for a limited number of new words may be used, for example, *ship*, *car*, *bus*, *train*, *bicycle*. Repeat the procedures already used. After your statements put questions with *what*. Then require your students to make statements and, later, to ask questions themselves, to be answered by their fellow-students.

#### STEP FIVE

(See T.S.W.S.P., I, §§9-10)

Plurals are presented in this step, with *these*, *those*, *they* and *are*. Have at least three or four books, pens, boxes, etc., on your desk, or, if you have wall pictures or blackboard sketches, several horses, trees, cars, etc., in each picture or sketch. Use the form of statement, and the question and answer with *what* with which your students are by now familiar. Begin by holding up or pointing

one object at a time, then to three or four objects at a time (or to the groups of objects, etc., in your pictures or sketches).

This is a book. This is a book, too. What's this?  
This is a book, too.

Then make the statement:

These are books.

Note the use of the weak form /ə/ for *are*. After several repetitions of the statement 'These are books', continue with *box*, *bottle*, *pen*, etc. Then ask questions:

What are these?

They're books (boxes, etc.).

Repeat the procedure with *that* and *those*, pointing to the objects from a distance. See that the objects are widely spaced so that there is no doubt about what is being pointed to.

That's a chair. That's a chair, too. What's that?

That's a chair, too.

Those are chairs.

Then point to the objects in your wall pictures or blackboard sketches.

What are those? They're birds (horses, bicycles, ships, etc.).

Require your students to make similar statements, and to ask and answer questions.

Call attention to the three sounds of the plural ending by repeating several times, *books*, *pens*, *boxes*.

buk, buks; pen, penz; boks, 'boksiz.

Examples of these endings, /s/, /z/, /ɪz/, are given on page 6 of the textbook. If you use the word *house*, call attention to the pronunciation of the plural: *houses* /'haʊzɪz/. The matter can be dealt with more fully when the book is used and when the symbols have been learnt.

#### STEP SIX

(See T.S.W.S.P., I, §§17-21)

Questions for *yes* or *no* are presented in this Step. Note the following features of this type of question, and the answer to it.



(i) inversion of the subject and the finite verb.

(ii) a new intonation pattern.

(iii) the new words *yes* and *no*.

(iv) the use, in answers, of *is* and *are* in their strong form /ɪz/ and /ɑː/.

(v) the use of the negative forms *isn't* /ɪznt/ and *aren't* /ɑːnt/.

Many repetitions by the teacher will be needed before students can be expected to use this new material confidently and correctly. No new nouns should be used. Attention should be concentrated on the new patterns. You may, however, use the imperative phrase *Look at*.

Hold up, or point to, various objects in turn and put questions for 'Yes' Answer them yourself.

Look at this. Is this a box? Yes, | it is. Is this a box? Yes, | it is. Look at this. Is this a box? No, | it isn't. It's a bag.

It is important to use a clear rising tone on the word in the question to which attention is being called, as shown above (on *box* in the first question, and on *this* in the second question). In the answer there is a falling tone on *yes* (or *no*) and on *is* (or *isn't*).

yes, | it is.    nou, | it iznt.

Give numerous repetitions, answering your own questions. Then use *that*.

Is that a chair? Yes, | it is. Is that a chair, | too? Yes, | it is. Look at that. Is that a desk? Yes, | it is. Is that desk? No, | it isn't. It's a table.

When your students have heard many repetitions, put questions. When answers come confidently and correctly, require your best students to ask questions, and others to answer them.

Continue with plurals.

Look at these (those). Are they birds? Yes, | they are. Look at these (those). Are they horses? Yes, | they are. Are these horses? No, | they aren't.

Use a clear falling tone on *yes* (or *no*) and on *are* (or *aren't*).

yes, | dei ɔː.    nou, | dei ɔːnt.

Repeat the sequences and then put questions. Again require your students to ask questions, to be answered by their classmates. Questions with *or* may follow.

Is this a book or a box?  
It's a book.

Is that a door or a window?  
It's a window.

Are these desks or tables?  
They're desks.

Note the *r*-linking in the first two questions: *or a box*; *a door or a window*. Call attention to this if your students fail to sound the /r/ properly.

## STEP SEVEN

(See T.S.W.S.P., I, §35)

The definite article is presented in this Step. The first examples should be with nouns standing for objects of which there is only one in the classroom. *Floor* and *ceiling* are obvious choices. There may be a clock on the wall. There may be only one door, one board, one table. Use *this* with an object you can touch, *that* with an object to which you point. Use the form of statements, questions and answers used in previous Steps.

What's this?

It's the board.

What's that?

It's the floor.

What's that?

It's the ceiling.

What's that?

It's the clock.

Is that the floor?

Yes, | it is. It's the floor.

Is that the ceiling?

No, | it isn't. That's not the ceiling, | it's the floor.

Is that the floor | or the ceiling? (etc., etc.).

After the class has heard the new material repeated often enough, get members of the class to repeat the statements ('Say after me') and then go on to questions and answers. See that *this* and *that*, *these* and *those*, are used correctly. Then present statements with a mixture of *this* and *that* and of nouns with the indefinite and definite articles.

This is a desk. That's a desk. This is the board. That's the clock, etc., etc.

The word *board* is used here because, in many classrooms today, the old-fashioned blackboard is no longer to be seen. Use *blackboard* if this is the right word for what you have in your classroom.



Continue with questions and answers. Listen for errors of pronunciation rhythm and intonation and take steps to remedy any that are serious. If answers do not come promptly and fluently, it means that you have not given enough time to the presentation of the new material. Stop questioning and give further time to a presentation of the statements, questions and answers, yourself. If you have time to use further material, a simple blackboard sketch showing the moon and a number of stars may be used.

This is a \star. \This is a star, | \too. \This is a star, | \too. These are \stars.

Is \this a star? \No, | it \isn't. \What's \this? It's the \moon. A sketch of the sun may be used, with a line for the horizon, or perhaps a line of hills.

\What's \this? It's the \sun. \What's \this? It's the \sky.

## STEP EIGHT

(See T.S.W.S.P., I, §§39-40)

The numbers 1 to 12 may be presented at this stage. Not more than ten minutes at a time should be given to them in one teaching period.

Write the numbers on the board, well spaced out, so that when you point to them there is no confusion.

\Look at \these. They're \numbers. \This is a number. \This is a number.<sup>1</sup> \This is a number.

This is the number \three. This is the number \five. (etc., etc.) Then repeat, omitting the words *the number*. Ask questions.

\This is \eight (\ten, \four, \twelve, etc.). \Is this \two | or \three? It's \two. \What's \this? It's \eleven. (etc., etc.)

Require students to come to the board, point to the numbers, and name them. They may put questions to their classmates.

The class may be asked to count from 1 to 12 in chorus. By tapping your desk with a ruler you can get the class to utter each number, irrespective of the number of syllables, in the same period of time (say one quarter of a second). *Eleven*, with three syllables, should take no more time to utter than *one*, *two* and *three*.

<sup>1</sup> Do not say: *This is a number, too. Too and two might be confused.*

The names of the letters of the alphabet should also be taught at this stage. Your students know the Latin alphabet, but they need to know how the letters are named in English. It is also useful to give the words *small* and *capital*.

Start with two or three sentences, written on the blackboard. Sentences such as those on page 13 of the textbook may be used. Include one giving the name of the capital of your country. Read the sentences aloud. For these geographical names use the English spellings and pronunciations.

London is in England. Delhi is in India. Athens is in Greece. Milan is in Italy.

\landenz in \inglænd. \deliz in \indjə. \əθinz iz in \grits. mi \lanz in \itəli.

Next write on the blackboard a number of words, words that your pupils know (e.g. *bag*, *box*, *tree*), and names of places (e.g. *London*, *Rome*, *Lima*). Space some of them out well so that you can point to them clearly one at a time, and write others close together (for using *these*).

\What are \these? They're \words. \This is a word.

\This is a word, | \too. \This is a word. \This is the word \box.

\Look at \this word. It's the word \Rome. \Look at \this word. It's the word \bus. (etc., etc.)

Call upon students to come to the board in turn and make similar statements about these words.

Then deal with the names of the letters. Clean the blackboard and write letters, some by themselves, some in groups, some small and some capitals, as on pages 13-14 of the textbook.

\Look at \these. They're \letters. \This is a letter. It's the letter \e. This is the letter \k'. (etc., etc.)

These are \small letters. This is the letter \m'. It's a \small m'. \Look at \this. This is a \capital 'M'.

Is \this a \small 'm' | or a \capital 'M'? It's a \capital 'M'. (etc., etc.)

## STEP NINE

(See T.S.W.S.P. I, §§6-8, 22-7, 77)

The possessive adjectives may be presented next. Start with *my* and *your*, and then, a few days later, *his*, *her* and *s* (as in *Mr West's*).



Names of parts of the body are useful. Start with *this* and *my*, and the words *head*, *face*, *nose* (and possibly *mouth* and *chin*). Postpone *hand*, *ear*, and *eye* until you use *these*, *right*, and *left*.

Pass your hand over and round your head and say:

This is my head.

Repeat the procedure with *face* and *nose*.

Then require students to repeat the demonstration and make the statements. Next call students to the front, or go to them and stand at their desks. Speak to the student (not to the class), and make the statements:

This is your head (face, nose).

This is my head. This is your head. This is my face. This is your face.

Call upon students to make similar statements. They may do so in pairs, facing one another (so that *this*, not *that*, is appropriate).

This is my head. This is your head. This is my face. This is your face.

Students may make a series of statements.

This is my head (face, nose, chin, mouth).

When you continue with *that* do not use names of parts of the body. It is difficult to give clear indications at a distance. Use names of objects that can be held up.

This is my pen (book, watch, etc.).

Walk round the class, pick up or point to objects belonging to a student, and say, while looking at the owner:

This is your pen (book, desk, watch, etc.).

Then place your own book where it can easily be seen, stand at a distance and say:

That's my book.

Call upon students (using their own language) to hold up various objects, while you, at a distance, say:

That's your book (pen, watch).

Take objects from students, hold them up in turn, and say:

This is my book. This is your book.

Call upon students to do the same. Books or pens of different colours will help identification. Repeat using the plural.

These are my books. Those are your books.

Use questions and answers.

Is this my book? Yes, it is.

Is that your book? No, it isn't.

Are these my books or your books? (etc., etc.)

For his and her wall pictures (or blackboard sketches) of a boy and a girl are useful. If they are shown wearing simple garments for swimming, it is possible to teach *arm*, *leg*, *foot* (and *back*, *knee*, *elbow*) without difficulty. There will be no confusion between *arm* and *sleeve*, *foot* and *shoe*, *arm* and *hand*, as there might be if you pointed to your own arm or hand, leg or foot, or those of your students.

The word *name* is a good starting-point.

My name is (X). Your name is (Y). Your name is (Z).

What's my name? It's (X). What's your name? It's (Y) (Z).

Look at this picture. This is an English boy. His name is John. This is his head. This is his back. These are his arms. This is his right arm. This is his left arm. These are his hands (legs, feet). This is his right hand (right leg, right foot). This is his left hand (left leg, left foot).

Is this his left arm or his right arm? Is this his left leg or his right leg? (etc.)

When this material has been repeated several times, require students to stand at the picture or drawing and make the statements, and ask questions. Repeat with the picture or drawing of the girl.

It is now possible to use *my* and *your* with reference to yourself and your pupils, using the new words *arm*, *leg*, etc., with no risk of confusion between *arm* and *sleeve*, *hand* and *arm*, etc.

These are my arms. Is this my right arm or my left arm? It's my right arm. (etc., etc.)

By giving names to the boy and girl in your pictures, and using pictures of a man and a woman, you may present the titles *Mr* and *Mrs*, and *is*.

\* The British practice is to say 'My name's Smith', not 'Mr Smith'.

This is ↘Paul. This is Paul's ↘back (↘head, etc.).

This is a ↘man. His name is ↘Green. This is Mr Green's ↘wife,  
| ↘Mrs Green. This is Mrs Green's ↘dog. Its name is ↘Rover.  
This is its ↘head. These are its ↘legs.

#### STEP TEN

(See T.S.W.S.P., I, §§77-80)

The plurals *our*, *your*, *their*, and the apostrophe with plural nouns, as in *boys*,  
*men's*, *women's*, may be presented next, or, if time is short, postponed until they  
occur in the Reading-Texts.

*Your* with plural nouns, and *their*, may be presented together.

Call a number of students to the front of the class. Tell them to bring with  
them their books and pens. Hold up your own book and say:

This is ↘my book.

Then take the books of your students, hold them up, and, speaking to the  
owners of the books, say:

These are ↘your books.

Then turn to the class and, while you are holding the books up in one hand  
and pointing to their owners with the other, say:

These are ↘their books.

Repeat with other articles (e.g. pens and pencils), and require individual  
students to go through the same procedures and make the appropriate state-  
ments. Collect the books from the group of students who are in front of the  
class, place the books on your desk, and ask questions. Answer them yourself.  
Point first to the group in front.

Are these ↘your books<sup>1</sup> | or ↘their books?<sup>2</sup> They're ↘your  
books.

Repeat the question, this time pointing to the class as you say *your* and to  
the group as you say *their*.

Are these ↘your books | or ↘their books? They're ↘their books.

Further examples of *its* and *their* may be given by using simple blackboard  
sketches of animals. Cats with long tails and giraffes with long necks are  
suitable.

<sup>1</sup> Point to the students in front of the class.

<sup>2</sup> Point to the students who are at their desks.

Look at this ↘cat. This is its ↘tail. Its tail is ↘long. ↘This  
is a cat, | ↘too. ↘This is a cat, | ↘too. These are ↘cats. Their tails  
are ↘long.

Is ↘this a cat? (↘No, | it ↘isn't.) What's ↘this? It's a gi↘raffe  
/dʒiˈrɑːf/. ↘This is a giraffe, | ↘too. And ↘this is a giraffe. Their  
necks are ↘long.

Look at these ↘cats. Are their tails ↘short | or ↘long? Look  
at these gi↘raffes. Are their necks ↘short? ↘No, | they ↘aren't.  
They're ↘long.

*Our* may be presented by using the first procedure for *their*. Call a number  
of students to the front as before. Hold up your book (pen, etc.) and say:

This is ↘my book.

Point to the books held by the students in front of the class and say:

Those are ↘your books.

Then collect the books and place them, with your own, on your table,  
and say (to the group):

These are ↘our books.

Require students in the group to make this statement in turn.

The presentation of *boys*, *girls*, *men's* and *women's* may be postponed until  
examples occur in Reading-Texts. It is simple to present this item by using  
pictures (e.g. the advertisement pages of fashion magazines) of hats.

These are ↘men's hats. These are ↘women's hats.

Or blackboard sketches of bicycles may be used.

Is this a ↘man's (↘boy's) bicycle | or a ↘woman's (↘girl's)  
bicycle?

Are these ↘men's (↘boys') bicycles | or ↘women's (↘girls')  
bicycles?

If you are using the word *woman* here for the first time give numerous  
repetitions to show the pronunciation /ˈwʊmən/ and the plural /ˈwɪmɪn/. Call  
attention to the fact that *boy's* (singular) and *boys'* (plural) are pronounced  
in the same way /bɔɪz/. Call attention to the positions of the apostrophe in  
*boy's* and *boys'*, *girl's* and *girls'*, etc.



## STEP ELEVEN

(See T.S.W.S.P., I, §§28-34)

The personal pronouns *I, we, you, he, she, and they* (for persons) may be presented when the Present Progressive Tense is introduced. But this would require the learner to deal with these pronouns while he is concerned with the tense itself. It will be better to present the personal pronouns in advance. Here are some suggestions for procedures.

Use pictures of boys and girls, men and women. Use names (real or invented), adjectives of nationality (or *tall/short, fat/thin*), and the possessive adjectives *his, her*, etc.

Look at this boy. His name's John. He's an English boy. (or He's a tall boy.)

Look at this girl. Her name's Mary. She's an English girl. (or She's a tall girl.)

Start with *He is* and *She is*, but when you repeat the sequences use *He's* /hi:z/ and *She's* /ʃi:z/. Use *His name is* for the first statement, and afterwards *His name's* /hiz neɪmz/.

Repeat with other pictures (and perhaps other words for nationality, e.g. French, American, Italian, Peruvian). Then use questions and answers:

Is this a girl? Yes, it is. Is she an English girl or an American girl? She's an English girl. What's her name? It's (Mary). (etc., etc.)

Use other pictures in which there are several persons and give drills with *they*.

You may be presented next. Call several students to the front of the class, or tell them to stand up. (Use their own language for this if you have insufficient time to present the imperatives in English.)

My name's (X). What's your name? (It's Y). What's your name? (It's Z.) You are a student. You're a student, too.

Then, addressing the class (to show that *you* is also the plural form):

You're students.

You may also address individual students by name, and use *tall* and *short* (and *fat* and *thin* if this will not give offence).

<sup>1</sup> The reference is to the picture, so *it*, not *she*, is the right pronoun.

(Mr) X, you're a tall man. Miss Y, you're a tall woman (girl). Mrs Z, you're tall, too. (etc., etc.)

Before presenting *I* repeat your earlier statements with *you* and *student(s)*.

(Mr) X, you're a student. Miss Y, you're a student. Mrs Z, you're a student.

Then addressing the whole class:

You're students. What am I? Am I a student? No, I'm not a student. I'm a teacher. I'm your teacher.

Note the weak and strong forms:

wot əm 'ai? 'am aɪ ə 'stju:dənt? 'nou, | aim 'not ə 'stju:dənt.  
aim ə 'ti:tʃə. aim 'jo: 'ti:tʃə.

When students have heard repetitions, ask questions that require *I* in the answers.

X, are you a student or a teacher? (I'm a student.)

In short answers the strong form of *am* /əm/ is used. Students must hear this form in short answers, so you must ask and answer a question about yourself.

Am I a tall (short) man? Yes, I am /am/.

You may now ask questions for this answer. Use the word for the nationality of your students.

Miss Y, are you a (Greek) girl? (Yes, I am.) Mrs Z, are you Greek, too? (Yes, I am.)

There are numerous other procedures for giving practice in these pronouns. You may yourself stand in various places and require students to do so. Use the prepositions *at* and *near*, but do not use the verb *stand*. The adverb *where* is needed.

Where am I? I'm here, near the door (window, board). Am I near my desk? No, I'm not.

Call two or three students to the place where you are standing and say:

Where are we? We're here, near the door (window, etc.).

Repeat with variations of place, and require the students who are with you to answer questions:



~Where \are we? (We're \here, | near the \door.) ~Are we near the \window? (\No, | we \aren't.)

Go to a distance and point to the students:

~Where \are they? They're near the \door.

## STEP TWELVE

(See T.S.W.S.P., I, §§62-73)

It is not grammatically wrong, but it is certainly unidiomatic to say 'Two books are on this table' or 'Three windows are in this room'. In this step the important construction 'there is (are)' is presented. This construction is normal when the subject is indefinite. It should be presented first with a singular subject. Note that the indefinite article used with the noun is a weak numerical article (meaning 'one'). In such statements as 'This is a book', we have the true indefinite article. 'This is a book' means 'This is a thing called book' or 'one of those things called book'. In the statement 'There is a book on the table', 'a book' is a weak form of 'one book' just as 'the table' is a weak form of 'this (that) table'. The plural of 'This is a book' is 'These are (—) books'; the plural of 'There is a book on the table' is 'There are some books on the table'. You are, therefore, presenting what is really a new word, and extra care is needed in the presentation. You may, after the presentation, think it useful to call attention to the construction by talking about it in the language of your students. This will depend upon whether they are grammatically minded or not. When you go on to the plural *there are* do not use *some* in its strong form /səm/. Use the weak form /səm/ as shown in the phonetic transcriptions below. (The strong form /səm/ should be kept back for *some* when it is contrasted with *others*, etc., much later in the course.) Use the weak form of *there*, too, keeping back the strong form for the adverb of place and direction (contrasted with *here*). You may prefer to start with a rather slow utterance of 'There's a' and 'There are' (as indicated below), but this should be introductory only.

With this construction it is useful to recall the numbers. Begin, however, with the singular. See that there is only one book on the table, one box on the chair, etc.

~Look at the \table. There's a \book on the table. ðær iz ə \buk on ðə teibl.<sup>1</sup> Look at the \chair. There's a \box on it. ðəzə \boks on it.<sup>2</sup> Look at the \board. There's a \word on it. ðeəz ə (ðəzə) \wɔ:d on it. It's the word \door.

<sup>1</sup> Slow utterance.

<sup>2</sup> Rapid utterance.

Give the rather slow and careful pronunciation /ðeəzə/ several times. Then increase speed to /ðəzə/, which is the normal conversational style of utterance. Repeat the pattern with different subjects.

There's a \bottle on that \desk. There's a \chair near the \door. There's a \clock on that \wall. There's a \map on \that wall. (etc., etc.)

Then present the interrogative and negative, with both long and short answers.

~Look at the \table. ~Is there a \book on the table? \Yes, | there's a \book on the table. ~Is there a \book on the table? \Yes, | there \is. ~iz ðərə \buk on ðə teibl? \jes, | ðəzə \buk on ðə teibl. (Short answer) \jes, | ðər \iz.

~Is there a \word on the board? \Yes, | there's a \word on the board. ~Is there a \box on that chair? \Yes, | there \is. There's a \box on that chair. \jes, | ðər \iz. ðəzə \boks on ðat tʃeə.

~What is there on the \wall? There's a \clock. /ðəzə \klok/. There's a \clock on the wall. /ðəzə \klok on ðə wo:l./

Continue until you feel that your students have heard enough examples. Then require students to make similar statements. Then put questions for them to answer. Then require students to make further statements and to ask questions to be answered by their classmates.

Next give examples using plural nouns. Begin with numbers. Do not use *some* or *any* yet.

~Look at the \table. There are \five \books on the table. \One, | \two, | \three, | \four, | \five. Now there are \four books on the table. Now there are \three. Now there are \two. Now there's \one. There's only \one book on the table now.

Use the ordinary style of utterance /ðərə/ after your first more careful utterance /ðeər a:/.

ðeər a: \faiv \buks on ðə teibl. nau ðərə \f: buks on ðə teibl. nau ðərə \θri:.

The words *now* and *only* are new. Their meaning should be clear from the context.

Give further examples. Require students to come to the table and make similar series of statements. Then introduce *how many*.

- How many \books are there on the table? There are \three.
- How many \bags are there on the table? There are \two.
- How many \clocks \doors, \windows, etc.) are there in this room? There's only \one. There are \two, etc.

Put questions to the class.

If further practice is needed, write words on the board.

- Look at the \board. This is a \word. It's the word \window.
- How many \letters are there in this word? There are \six.
- What's \this word? (It's the word \pen.) How many letters are there in the word \pen? (etc., etc.)

To present the new words *some*, *any* and *no* (=not any), use a large bag or box containing any articles large enough to be seen easily. (Matches in a match-box are too small unless your class is also small.)

- Look at this \bag. There are some \bottles in this bag.
- Where are they \now? They're on the \table. How many \are there? (There are \five.) Are there any bottles on that \desk?
- No, | there \aren't. There \aren't any bottles on that desk.
- There are some bottles on the \table. There are \no bottles on that \desk.

Note the weak form of *some* (and of *are*)

ðə səm \bɒtlz ɪn ðɪs bæg.

Note the strong form of *are* in the questions, and in the answers.

-a: ðər enɪ bɒtlz ɒn ðæt desk? \nou, | ðər \a:nt.

Repeat with other objects. Use any wall pictures that are suitable.

- Are there any \trees (\horses, \boys, etc.) in this picture?
- There are some \girls in this picture. How many girls \are there? (etc., etc.)

Require students to make similar statements. Then put questions. Require students to put questions to their classmates.

Do not give rules for the use of *some* and *any*. Your presentation of the material has shown that *some* is used in affirmative statements and *any* in negative statements and questions. Later your students will meet *some* in questions which suggest or invite the answer 'Yes', so it is unwise to generalize.

## REVISION

If your students are not impatient to start on the textbook, if they realize the value of preliminary oral work, give two or three teaching periods to revision of the material presented in Steps One to Twelve. The vocabulary and constructions used in these steps are set out below.

### VOCABULARY

#### Pronouns

this—these	we—our
that—those	you—your
it—its	they—their

#### Verbs

am, is, are; (Imperative) look at

#### Prepositions

in, on, near

#### Adverbs

no; yes; not; here; too (=also); only

#### Interrogatives

what; where; how many

#### Miscellaneous

The numerals *one to twelve*; a(n); the; there (is, are); some; any; or; and; right, left; tall; long; short, fat, thin; small, capital.

#### Nouns

The list below gives those nouns that have been suggested for use in these twelve steps. You may not have used all of them and you may have used others. The list is given here only for reference purposes.

aeroplane	book	ceiling	dog.
apple	bottle	chair	door
arm	box	chin	egg
back	boy	clock	eye
bag	bus	cow	face
bicycle	car	cup	floor
board	cat	desk	foot



giraffe	man	orange	table
girl	map	pen	tail
glass	moon	picture	teacher
hand	mouth	ship	tree
head	name	sky	wall
horse	neck	star	window
leg	nose	student	woman
letter	number	sun	word

## CONSTRUCTIONS

- As in: This (That) is Tom.  
This (That) is a book.  
This (That) is my (his, etc.) book.  
Plurals; affirmative, negative, interrogative; short and long answers.
- As in: What is this (that)?  
Where is (are) .....? It is on (in, near) .....  
There is a book on the desk.  
There are three (some, no) books on the desk.  
Are there any books on the desk?
- As in:

## ABBREVIATIONS (used in Patterns and Notes)

<i>adv.</i>	adverb	<i>prep.</i>	preposition
<i>adj.</i>	adjective	<i>pron.</i>	pronoun
<i>conj.</i>	conjunction	<i>p.p.</i>	past participle
<i>D.O.</i>	Direct Object	<i>p.t.</i>	past tense
<i>I.O.</i>	Indirect Object	<i>v.</i>	finite verb
<i>n.</i>	noun	<i>V.</i>	non-finite verb (i.e. Infinitive or Participle)
<i>pl.</i>	plural		

The sign × means 'followed by'.

## PICTURE-LESSON ONE; READING-TEXT ONE

The patterns used here ('This is a .....', and 'These are .....') have been presented in the Preliminary Oral Work. So has the question form. Some of the nouns may be new, but the illustrations provide for identification.

If, as is suggested in the Introduction, you have taught the values of the phonetic and tone symbols, your students should, with practice, be able to read the text, both ordinary spelling and phonetic transcription.

Give two or three model readings before you require your students to read. Then require students to make statements from the two pages of illustrations without reference to the Reading-Text. If, as is desirable, you have taught the numbers 1 to 32 during the Preliminary Oral Work, you may give numbers (in or out of sequence) and require students to make statements. E.g.

Teacher: Number 27. Miss Y?

Miss Y: These are bottles.

Or you may ask questions:

Teacher: What's Number 20? (Mr) Z?

Z: It's a glass.

Teacher: Number 17. Is this a book or a box? (Mr) X.

X: It's a book.

Students may then be required to ask questions to be answered by their classmates. If you ask all the questions, you reduce the time available for your students to use the new language.

## PICTURE-LESSON TWO; READING-TEXT TWO

Deal with these as you dealt with Picture-Lesson One and Reading-Text One.

Point out that *What's*, *It's* and *They're* are the normal spoken forms, and that *What is*, *It is* and *They are* are the forms used in writing. The contracted forms often occur in print (e.g. for dialogue in fiction and plays), and are used in informal writing (e.g. letters to friends). The full forms are usual in ordinary style and in formal correspondence.

If you have wall pictures, use these for oral drills. See that your students use *this/that*, *these/those* correctly.

Table No. 1 sets out singular and plural forms. The list of plural endings should be studied carefully. Call attention particularly to *knife/knives*, change from *f* to *v* in spelling and sound.

The exercises may be done orally before being done in writing.



## READING-TEXT THREE

The definite article is presented in Step Seven of the Preliminary Oral Work. In this text it is used with the external features of a house. The words *gate*, *door*, etc., are used with the definite article because each item in the list (1 to 8) is to be identified with the house in the picture: 'the gate of this house', etc. Note, in 9 and 10, the shift in the placing of the falling tone to bring *Mrs* into prominence.

9. That's Mr ↘ West. 10. That's ↘ Mrs West.

Call the attention of your students to this. They will have heard, in the Preliminary Oral Work, such examples as:

This is my right ↘ arm. This is my ↘ left arm.

It is important for your students to learn to use intonation in this way, to place various parts of a sentence into prominence.

You may use again the procedures suggested for Picture-Lesson One and Reading-Text One. For example:

Teacher: Number 4. Miss C?

Miss C: That's the roof.

Teacher: What's Number 7? (Mr) B?

B: That's the car.

Exercises 4, 5 and 6 are simple. In Exercise 7 the student has to choose between singular and plural, *this* (*that*) and *these* (*those*), and *It's a* and *They are*.

## READING-TEXT FOUR

Questions for *yes* or *no* are presented in Step Six of the Preliminary Oral Work, so that structures here are not new. Students see them in print, and in Table No. 2. Oral drills may be given through the use of simple sketches, and letters and numbers, on the board.

Note that for Exercise 9 two answers are required for some of the questions, first the short answer (with *no*), and then a statement of what is correct.

## READING-TEXT FIVE

The material in this text is needed so that you may use *sentence*, *word*, *letter* (*small* and *capital*), and *number* when talking to the class, asking about spelling, etc. Most of the material is dealt with in Step Eight of the Preliminary Oral Work.

Note, in the answers to Exercise 10, the change from the indefinite article to the definite article.

What's this? It's a number. It's *the* number 3.

Note, in the plural, the change from the plural of *a* (which is zero) to the definite article.

What are these? They're (—) numbers. They're *the* numbers 6 and 7.

Exercise 11 is on sounds. Your students do not need to write phonetic transcriptions. They need only to know the values of the symbols. The answers will be a test of their ability to distinguish between the *s* of the spelling forms and the three final sounds /s/, /z/, and /ɪz/.

## READING-TEXT SIX

This text gives, in print, with clear illustrations, the material presented in Steps Nine and Ten of the Preliminary Oral Work. Revise this before your students turn to this text. A few new words are presented, e.g. *elbow*, *neck*, *hair*, *fingers*, *toes*, *chin*.

Note (§4) that for *baby* the pronoun *it* is used if the sex is unknown. When an anxious father is told that his wife has produced a baby, he asks: 'Is it a boy or a girl?' When the sex is known, *he* or *she* may be used. So for the first baby in §4, we have 'its fingers' and 'its toes'. For the second and third babies, a boy and a girl, we have *his* and *her*.

*Hair* is the first example in this book of a noun that is not normally used in the plural. The hair on the head is uncountable. *Hair*, therefore, is (in this context) an 'uncountable' noun, like *water*, *wood*, *gold* and other material nouns. If the corresponding word in the language of your students can be plural in form (as it can in French and some other languages), warn your students that it must be singular in English. (We do not say: 'She has beautiful hairs'.)

See that the falling tone is used appropriately in §§2-3 for contrast. Thus:

This is his left ↘ arm. This is his ↘ right arm.

In §6 there are three examples of noun and noun. Stress is important here.

In these examples the primary stress is on the first element: 'bus-*driver*', 'air-*hostess*', 'school-*teacher*'. There is a secondary stress on the first syllable of the second word in these compounds. They are printed here with hyphens, but there is no firm rule about the use of hyphens.

Students may be asked to read out sentences from Tables No. 3 and 4  
E.g.:

You are an English boy.  
She is a Greek girl.  
This is my left leg.

The number of possible sentences is large. Note, however, the horizontal lines, which link, for example, *He* with *boy* (*mai*). In the upper box of Table No. 3, note that *English* is separated from *boy* (*girl*), *man* (*woman*). This is to show that *English boy* (*girl*) is normal, but *English man* (*woman*) is not normal. The compound *Englishman* will be presented later, because in this the words *man* and *men* have the weak vowel /ə/, both being pronounced /mən/.

one *Englishman*  
two *Englishmen*

'wʌn 'ɪŋɡlɪʃmən  
'tu: 'ɪŋɡlɪʃmən

The exercises are not likely to give any trouble. They may be done orally in class before being done in writing as homework.

### READING-TEXT SEVEN

The use of 'There is/are' is dealt with in Step Twelve of the Preliminary Oral Work, so recall this and give further oral drills before your students read this text. See that they use the weak form /səm/ when they make statements, answer questions, and read the text.

New words in §1 (not occurring in the Preliminary Oral Work) are *ground*, *basket* and *under*. Note that in *orange-tree* there is stress on the first word only /'ɒrɪndʒ tri:/. Cf. 'oak-tree, 'pine-tree, 'apple-tree, etc.

New words in §2 are *leaves*, *ladder* and *large*. Give the singular *leaf*, and recall *knife/knives* as an example of the change from *f* to *v*.

Students may be asked to read out sentences from Table 5. Note that in those parts of the Table where affirmative and interrogative are combined no punctuation marks are given.

Exercises 17, 18 and 19 may be done orally and later in writing. In Exercise 20 the words *television* and *aerial* are new, but are easily identified from the illustrations.

In §3 new words are *lake*, *boat*, *cloud*, and one use of the preposition *of*. Do not teach *of* in any of its other numerous structures at present. Show a number of pictures (or blackboard sketches) and make statements:

This is a picture. It's a picture of a lake (a ship, some trees, etc.)

Use the weak form /əv/.

its ə pɪktʃər əv ə ˈleɪk.

*How many* was presented in Step 12 of the Preliminary Oral Work. Ask questions such as:

✓ How many windows are there in this room?

✓ How many pictures are there on the walls?

✓ How many maps are there on the walls?

✓ How many clocks are there in this room?

In this way your pupils will use both *There are* and *There is (only) one* in the answers.

New words in §4 are *classroom* /'kla:sru:m/ (stress on first element only), *people*, *between*, *behind*, *blackboard*, *row* /rou/, the ordinals *second* and *third*, *middle*, *corner*. *Back* and *front* are used attributively (in *back row*, *front row*).

Do not start with the text. Instead, take up various positions in the classroom and make a series of statements. Be careful to avoid using the Present Progressive (*I am standing*, etc.), as this Tense is not presented until R.T. 8. Here are specimen statements, questions and answers.

✓ What's this? It's the board (or blackboard).  
✓ What's this? It's my desk (or table). I'm between the board and the desk.

✓ Where am I now? I'm at the door. I'm in front of the door. Now I'm in front of the window. (*etc.*, *etc.*)

✓ Where am I now? I'm in this corner. Where am I now? I'm in the middle of the room. I'm between (Mr A) and (Miss B).

✓ How many rows of desks are there in this room? There are (five). This is the front row. This is the second row. This is the third row. This is the back row.

✓ Mr A is in the front row. Mr B is in the second row. Where's Miss C? She's in the back row.

Continue by making statements about various students, similar to those in the text, using *behind*, *in front of*, *in the middle of the front row*, etc. When your



students have heard numerous examples, invite them in turn to make similar statements, using *I* and the names of their fellow students. You may ask questions:

~Where are you, Mr M? (or ~Are you in front of Miss P | or behind her?)

Students may then be invited to ask similar questions, addressing them to their fellow students. Remember that it is important for students to have a larger and larger share in the 'talking time', and that your own share should be progressively less.

See that *woman* and *women* (used in the Preliminary Oral Work) are correctly pronounced. They are /'wʊmən/ and /'wɪmɪn/.

Exercise 21 gives further practice in the use of prepositional phrases, including *on the left/right*. This use of *on* may be illustrated in class. Call out two students, stand between them, and say to them:

You're on my left. You're on my right.

Then address the class:

Mr A is on my left. Miss B is on my right.

Ask members of the class to make similar statements from their seats.

Exercise 22 is the first of a type of exercise which is used frequently from now on. It requires the student to produce three statements, first with 'No', then two other statements. There is an example in the textbook, but you may give oral specimens quite simply.

Write on the blackboard the letters ABC and DEF (or any other sequence of three letters). Then ask and answer questions:

✓ Is the letter B between D and F? No, | it isn't. The letter B (or It) is between A and C. The letter E is between D and F.

Or, to recall and practise the use of *There is*, draw on the board the illustration with Exercise 20 (without the aerial and the birds in the sky).

~Is there a cat on the chimney? No, | there isn't a cat on the chimney. There's a bird on the chimney. There's a cat on the roof.

The purpose of this type of exercise is to get the student to produce three types of statement and it is advisable to ask for long answers (or both long and short answers).

Exercise 23 requires the student to frame questions. The exercise may be done orally first. You may find it helpful if you first ask (using the language of your class) for the key word(s) of the question (i.e. asking for the words in italic type). No. 1, *how many*; No. 2, *where*; No. 3, *who*; No. 4, *where*; No. 5, *how many*.

You may write on the board similar sentences about your own classroom and students, underlining various parts and requiring students to make questions. E.g.:

Mr A is between Mrs B and Mrs C. (~Where is Mr A?)

Mr A is between Mrs B and Mrs C. (~Who is between Mrs B and Mrs C?)

### READING-TEXT EIGHT

In §1 there is a new use of the preposition *of*, as in *a bowl of sugar, a jug of milk*, etc., and the contrast with the compound nouns *sugar-bowl, milk-jug*, etc. The illustrations make the meanings clear, and the lists on page 32 show the stress patterns. The adjectives *full* and *empty* are new.

The illustrations are numbered, so it is possible to ask questions.

✗ What's number three? It's a jug of milk. ~What's number four? It's a milk-jug. Is it full | or empty? It's empty.

In §2 the Present Progressive Tense is introduced. Your students have, so far, used only the finites *is* and *are*, and have perhaps heard the imperative form *look at*.

Chapter Ten of T.S.W.S.P. I, gives full information concerning methods of presenting this tense. It is advisable to present the tense orally before the text is read. The patterns<sup>1</sup> used in this section are:

1. S × v × V × D.O. (× Adverbial Phrase)

2. S × v × V (× Adverbial Phrase)

Examples of 1.:

He is carrying a tray.

They are drinking tea.

He is holding a glass in his hand.

Examples of 2.:

They are talking.

They are sitting at a table.

<sup>1</sup> See page 20 for these abbreviations.

Note that you yourself must ask questions with *doing*, and answer them yourself, before you put questions to the class using *doing*. You may also use alternative questions.

Am I holding the book in my 'left hand | or in my 'right hand? Am I standing near the 'door | or near the 'window? (*etc., etc.*)

When students answer such questions confidently and correctly, require members of the class to make statements about their own activities, or about what other members of the class are doing (or not doing). Tell them to put questions to their classmates.

The text may then be read. The new words (*waiter, tray, etc.*) will be understood from the illustrations or contexts, but it will be necessary to translate *handsome* and *pretty*. Distinguish between *pretty* and *beautiful*.

In §§2-4 there are further examples of the Present Progressive Tense. Note the verb *wear*, indicating not an activity but something that continues. Later on, when *put on* and *take off* occur, you may find it necessary to talk about the difference between *wear* and *put on*.

Treat *closed* as an adjective (the contrary of *open*). Do not talk about the Passive Voice at this stage.

There are examples of nouns modified by nouns. Stress patterns need to be dealt with here. In *hat shop*, the stress is on the first element only:

It is a 'hat shop.

But in *shop door* and *shop window* the stress is on the second element, because there is the contrast between *door* and *window*.

She's opening the shop 'door.

There are 'three hats in the shop 'window.

*Hair-brush* and *lip-stick* have the same stress patterns as *teacup, milk-jug, etc.* The stress pattern may be linked to the pattern of meaning:

A 'teacup . . . . . a cup for 'tea.

A 'milk-jug . . . . . a jug for 'milk.

A 'hair-brush . . . . . a brush for the 'hair.

'Lip-stick . . . . . a stick of cosmetic material for the 'lips.

A 'hat shop . . . . . a shop for the sale of 'hats.

If your students learn to link the pattern of meaning to the stress pattern this will be a help to them when they meet the very numerous compounds of this type in English.

Tables Nos. 8 and 9 set out the new Tense, and the specimen sentences that follow illustrate the strong and weak forms of the finites of *be* used in this Tense. Students may be asked to read these aloud.

Exercise 24 should be done orally, so that the placing of stresses is practised. One student may be asked to read from the book:

This is a bowl of 'sugar.

and another to give the plural:

These are bowls of 'sugar.

The same procedure may be used for Exercises 25 and 26. If Exercises 27 and 28 are done orally, short answers may be asked for (e.g. 'There's only one.'). In writing, complete answers may be asked for.

## READING-TEXT NINE

The verb *have* is presented here. Procedures for the oral presentation of *have* and *has* are given in Chapter 13 of T.S.W.S.P. I. These procedures, if used with the vocabulary of content words now known by your students, will be useful here before the text is read.

The following points deserve notice:

1. We sit on ordinary chairs, but in arm-chairs.
2. *Shelves* is another example of the plural in *v*. Your students know *knife/knives* and *leaf/leaves*. They have had *roof /ru:f/,* with the plural *roofs /ru:fs/*.
3. There are further examples of nouns modified by nouns: the *front door* of the house; the *garden gate*. In these examples equal stresses are normal unless there is a contrast.

The 'front 'door is closed.

ðə 'frʌnt dɔ:r ɪz 'kloʊzd,

The 'garden 'gate is open.

ðə 'gɑ:dən geɪt ɪz 'əʊpən.

The first element in such compounds would be stressed, and the second unstressed, only if a contrast were to be made.

Is he at the 'front door or the 'back door?

ɪz hi ət ðə 'frʌnt dɔ:r | ɔ: ðə 'bæk dɔ:?



In the answers to the questions in Exercise 31 you may accept either nouns or pronouns in some of the answers. For example, the answer to No. 2 may begin either 'My wife is .....' or 'She is .....

In §3 the plural noun *children* /'tʃɪldrən/ occurs for the first time. You may give the singular *child* /tʃaɪld/ and call attention to the vowel sounds.

Note, in §4, the plural noun *shorts*, which requires a plural verb and has no singular form. You may, if you wish, give the noun *trousers* here. The participle *lying* has the infinitive *lie*, so you may give this and call attention to the spellings.

In §5 there is the first occurrence of apostrophe *s* for what is sometimes called the genitive. Suggestions for presenting this are given in Chapter 5 of T.S.W.S.P. I. There is no need to present the plural (as in *boys* and *girls*) at this stage. Most of the new words will be understood from the illustration, and *husband* should be clear from the context.

The three sounds of the possessive are the same as those of plural nouns.

*Mrs West's /wests/; John's /dʒonz/; the fish's /'fɪʃɪz/ name.*

Exercise 34 is the type requiring three answers to each question. If it is done orally, one student may be asked to read the question and then three others asked to provide the three answers.

In §6 the word *piece* occurs for the first time. Teach it by showing a piece of wood, a piece of paper, a piece of glass or a piece of any other material available. It is important here *not* to use a complete article (such as a ruler, a sheet of paper, a pocket mirror). Use broken or shapeless pieces so that there is no possibility of confusion. *Piece* is used with material nouns. A large cake (as in this section) may be cut into pieces. Compare:

There are six cakes on the plate. (These are small, separately baked cakes.)

There is a piece of cake on Mary's plate (i.e. a piece, or slice, cut from a large cake).

Note the prepositional phrase *at the side of*.

In the *Questions and Answers* there are two new structural words, *who* and *else*. These should be presented carefully before the text is read.

For *who* you may require students to perform various activities and then ask questions with *who*:

- Who is writing his name on the board? (Mr A is.)

- Who is standing at the door? (Mr B is.) (*etc., etc.*)

Or you may ask about where students are sitting in the classroom:

- Who is sitting in the middle of the front row? (Miss M is.)

- Who is sitting behind Mrs M? (Miss K is.) (*etc., etc.*)

*Else* may be used with *what* and *who*. First ask and answer questions yourself:

- What is there on my desk? There's a book. - What else is there? There's a book (a bag, *etc.*).

- What is there on that wall? There's a map. - What else is there? There's a clock. - What else is there? There's a picture.

Then put similar questions to the class, and then require members of the class to ask similar questions, to be answered by their classmates.

Continue with *who*:

- Who's sitting in the back row? Mr F is. - Who else is sitting in the back row? Mr G is. - Who else? Mr H is. (*etc., etc.*)

Table No. 10 sets out the Present Tense of the verb *have*. Sentences from this table may be read aloud, and students may be asked to write out (say) ten sentences from it.

The examples of *s* on page 42 illustrate its use with both singular and plural nouns. Call attention to the placing of the apostrophe in *boy's* and *boys'*, *girl's* and *girls'*. You may also point out that *boys*, *boy's* and *boys'* are identical in pronunciation. They are all three pronounced /boɪz/.

Table No. 11 sets out the Possessive and Personal Pronouns. Procedures for presenting the possessives are given in Chapter 24 of T.S.W.S.P. I. Procedures for presenting the object forms (*me*, *him*, *her*, *etc.*) are given in Chapter 11 (using the imperative *Look at*).

When these words have been presented and practised through oral drills the examples on pages 43-5 should be read.

Exercise 37 may be done orally. One student may read the sentences from the book (e.g. This is your book) and another may give the answer (This book is yours).

Exercises 38, 39, 40 and 41 may also be done orally in class before students do them in writing as homework.

## READING-TEXT TEN

This is a long text. Some of the material in it may be presented while earlier texts are being used. The higher numerals, the fractions *half* and *quarter*, and the ordinals, all have to be learnt. But it would be dull work in large doses. So present this material in periods of about ten to fifteen minutes at a time



so that when you come to 'Telling the Time' your students already have the necessary vocabulary of numerals.

Procedures that will help in presenting the material in this text will be found in Chapters 8 and 20 of T.S.W.S.P. I.

In §2 there is the new word *other*. Present this orally before this section is read. See T.S.W.S.P. II, §§138-9. At present it is unnecessary to present *another* (which does not occur until R.T. 12). As *minute hand* and *hour hand* are contrasted, there is a stress on *minute* and *hour*.

✓ The 'long hand is the 'minute hand.

ðə 'lɒŋ haɪd ɪz ðə 'mɪnɪt haɪd.

The short hand is the 'hour hand.

ðə 'ʃɔ:t haɪd ɪz ðə 'aʊə haɪd.

A model clock is useful for giving further practice in telling the time. Note that in oral work it is unnecessary to use the word *minutes* if the number is a multiple of 5. Thus:

✓ It's 'ten to 'seven (five past 'six, etc.).

For other numbers (not multiples of 5) the word *minutes* is used.

It's 'twenty three minutes to (past) 'five.

Note that *half* precedes the indefinite article: *half an hour*; *half a kilo of sugar*. But note: *two and a half kilos*. Note that we may say either: *It's a quarter past two* or *It's quarter past two* (without *a*).

In §3 *last* is a new word. Here it is contrasted with *first*. In §5 it is used again, this time contrasted with *next*.

In the days of the week the final syllable *-day* may be pronounced either /di/ (e.g. /'saɪndi/) or /deɪ/ (e.g. /'saɪndeɪ/).

Do not expect your students to learn the names of the days of the week and the names of the months in two or three days. A useful procedure is to have a large wall calendar and, at the beginning of each lesson, ask the questions:

✓ What 'day is it today?

What was 'yesterday?

What day is it to'morrow?

What's the 'date today?

What was 'yesterday?

If such questions are asked over a period of several months, students will become familiar with the names. You should also ask them to write the date in full on their written exercises.

If you are in a part of the world where the seasons are opposite to those in Great Britain, ask questions such as these:

What are the summer months in 'this country? Is January one of the 'winter months here | or one of the 'summer months?

Perhaps there are no clearly defined seasons as in temperate parts of the world. You may, in such a case, teach whatever is appropriate, for example, *the dry (wet) season*.

Note, in the Table on page 55, the alternative ways of giving the year, either *nineteen fifteen* or *nineteen hundred and fifteen*. It is less usual to say *one thousand nine hundred and fifteen*.

## READING-TEXT ELEVEN

The most important teaching item is the use of *going to* as a future tense equivalent. In this text it is used to indicate intention. *Going to* with an infinitive may also indicate probability (as in 'It's going to rain') and confidence (as in 'I'm going to win this race'), but these other uses need not be dealt with until examples occur in reading material.

Procedures for presenting *going to* and an infinitive are given in Chapter 25 of T.S.W.S.P. I.

Note that *up* is used in §1 first as an adverb ('looking up at the tree') and then as a preposition ('climb up the tree'). It is useful to present *up* with *down*. Make statements such as these:

I'm looking 'up. I'm looking up at the 'ceiling. Now I'm looking 'down. I'm looking down at the 'floor.

Note that *home* (in 'going to run home') is an adverb here. Make statements such as these:

✓ At 'what time do you 'come here? You come here at .....

When do you go 'home? You go home at .....

Note the compounds 'cold-water and 'hot-water, stresses on *cold* and *hot* to indicate contrast. Note also 'looking-glass, stress on the first element (the gerund) only. If you wish to give other examples of the stress pattern for this type of compound (gerund and noun), you may give 'shaving-mirror, 'driving-mirror, 'walking-stick, and 'flying-field (-club). Compare the combination of participial adjective and a noun. In this type there are (unless there is a contrast) two stresses, as on 'sleeping 'children and 'smiling 'faces.

Table No. 13 provides examples of *going to* and infinitives. You may ask students to read out (or write) sentences from the Table.



## READING-TEXT TWELVE

There are, in earlier texts, several examples of nouns which are not normally used in the plural. In R.T. 8 there are the nouns *sugar, milk, tea, wine, beer* and *hair*. 'Sheet of *paper*' and 'piece of *cake*' occur in R.T. 9. In this text there are several new nouns of this class: *meat, bread, butter, chalk* and *money*. The most important teaching point is the use of (*how*) *much, a lot (of), a large amount (of), a little, a few*, and the use of *some of, all of* and *both of*.

Suggestions for presenting these new items will be found in Chapter 9 of T.S.W.S.P. II. For *all (both, some) of*, see §§18-21, Stage Two.

In §1 the new content words and phrases are *meat, butcher, sharp, bread, baker, brown, loaf (loaves), butter, dish and chalk*. New structural words are *a lot (of), much, round (prep.), some (pron.), a little, a few, another, and about (adv.)* meaning 'approximately'.

Present the structural words orally. *A lot of* is used with both countable and uncountable nouns. Here it is used with *meat*.

You may present it together with *much* and *a little* by using a jug or bottle of water and a glass. Recall the words *full* and *empty* (from R.T. 8).

✓ Look at this jug of water. It's full. There's a lot of water in this jug. Is there any water in this glass? No, there isn't. The glass is empty.

Then pour a little of the water into the glass.

Look at the glass now. There's some water in it now. How much water is there in the glass? There's only a little water in the glass.

Give other examples by talking about the cost of various things. Present the word *money* (which occurs in §2), by showing a number of bank-notes and coins. Write on the board various sums (in local currency, or English pounds, U.S.A. dollars, etc.).

Look, this is money. Have I a lot of money here or only a little?

Is five thousand dollars a lot of money? Is five cents a lot of money?

Use chalk for another example. If you have chalk of two or more colours, you may present *some of* and *any of*.

Look, here's a box of chalk. There's a lot of chalk in this box. The box is full (or nearly full). Some of the chalk is white. Some of it is red. Some of it is blue.

Note that *some* in these statements is uttered in the strong form.

səm əv it iz blu:

Compare the weak form /səm/ as used in the statement:

There's some chalk in this box.

ðəz səm tʃo:k in ðis bɒks.

The strong form /səm/ is used when *some* is contrasted with *other*.

Next use countable nouns so that *a few* may be presented. You may use the box of chalk again.

This box is full. There's a lot of chalk in this box.

Then take out four or five pieces of chalk and place them on your table. Remove the box.

Is there any chalk on the table? Yes, there is. There are a few pieces of chalk on the table. There are (five) pieces of chalk on the table.

When you have given further examples of *a little* and *a few*, put questions to the class. Then turn to the text and deal with the material in §1. The illustrations will make clear the meanings of the new content words. Tell your students, if necessary (e.g. if the equivalent of the word *bread* in their language may be used in the plural), that *bread* is always singular in English. We may speak of a loaf of bread, a slice of bread, or a piece of bread. Give the singular *loaf* and the plural *loaves* /ləʊvz/. Compare *knife/knives, leaf/leaves, wife/wives* and *shelf/shelves* for the change from /f/ to /v/, and recall *roof/roofs* /ru:fs/ as an exception.

Exercises 55 and 56 may be done orally in class. Exercises 57 and 58 should be done in writing, but may be done orally in class first if there is time for this. If Exercise 58 is done orally, it is useful to ask one student to read out the sentence, then ask another to supply the first word or words of the question (*What, How many, How much, What colours*, or, if the answer has 'Yes' or 'No', the word *Is*), and then another to give the complete question.

In §2 new content words are *purse, money, coin, bank-note, French, Spanish, Arabic, German, and language*. New structural words are *a large amount (of), quite, nearly, all (of), for, again* and *which*.

A *lot* (*of*) is used in colloquial style. In more formal style a *large amount* (*of*) and a *large number* (*of*) are preferred. You can present these phrases by talking about the chalk in your box and money: a *lot of chalk*, a *large amount of chalk*, a *large amount of money*, a *large number of bank-notes* (or *coins*).

The adverb *quite* is used here meaning 'completely', 'entirely'. Present it by showing a box, a purse, a glass, or any other container, and saying that it is 'quite full', or 'quite empty'. Then, using the same containers, present 'nearly'.

This glass is nearly empty. Now it's quite empty.

*Quite* is also used in other ways, as when we say that a book is 'quite interesting' or that a girl is 'quite pretty', where there is a mental reservation of some kind. When examples of this kind occur, you will need to give your students some guidance, or they may fall into the error of saying that the final scene of *Hamlet* is 'quite tragic'.

Suggestions for the presentation of *which* are given in T.S.W.S.P. I, §75. Give examples of *for* by making statements and asking questions.

What's the English word for *table*? It's *mesa*. What's the (Spanish) word for *mesa*? (*etc., etc.*)

Exercises 59 and 60 may be done orally and Exercise 61 in writing.

In §3 the new structural words are *both*, *neither*, *anything* and *nothing*. Suggestions for presenting *both* and *all* are given in Chapter Nine of T.S.W.S.P. I. Table No. 15 sets out the ways in which these two words, and others, are used with *of*. With a personal pronoun, *of* is essential: *both (all, neither, some, etc.) of them (it, us, etc.)*. With a noun preceded by *the* (*these, those, my, etc.*), the preposition may be omitted: *both (some, all, etc.) (of) the (these, my, etc.) boys (books, etc.)*.

Students may be asked to read out statements and questions from Table No. 14. Specimens:

There are (only) a few plates here.

There is no butter here.

Are there many busts here?

There aren't many plates here.

Is there much meat here?

Is there a lot of meat here?

Note the last pair of questions.

A *lot of* is used in questions, but its use (in place of *much*) suggests that the questioner is perhaps expecting an affirmative answer. If he has no idea of the likely answer he will probably use *much*.

Exercise 62 may be done orally. If Exercise 63 is done orally, one student may read the question and three others provide the three answers. Exercise 64 may be done orally in class and then in writing. Exercises 65 and 66 may be done orally.

## READING-TEXT THIRTEEN

The most important new item in this text is the Present Perfect Tense. Your aim here is a limited one: to cause your students to associate the new tense with actions at the moment of completion. They should be helped to associate the new tense with the present result of an activity completed in the immediate past. The adverbs *just* and *now* should be used frequently in your presentation. Avoid for the present all examples of this tense with reference to the indefinite past (as in 'Have you been to England?').

Suggestions for presenting the Present Perfect Tense are given in Chapter 26 of T.S.W.S.P. I. The past participle forms of the commonest verbs are irregular, so you will need to give numerous repetitions.

The sequence (1) *going to* and infinitive, (2) Present Progressive Tense, and (3) Present Perfect Tense is a natural one and will help your students. As the text (§1) starts with *put on*, use this, together with *take off*, in your first presentation. So that you may have sufficient time for the middle statement (Present Progressive Tense), talk about taking off and putting on a wrist-watch. Taking off and putting on a hat or a ring requires less than one second and allows no time for the statements 'I'm putting my hat on', 'I'm taking it off'.

Look, | this is my wrist-watch. I'm going to put it on. I'm putting my watch on. It's on my wrist now. I'm going to take it off. What am I doing? I'm taking my watch off. It's off now. I've just taken my watch off.

Repeat the sequence with *put on*. After several repetitions with *put on* and *take off*, give sequences with *put* and such phrases as *on the table* or *in my pocket*. Introduce the question:

What have I just done?

Tell your class, if you think it necessary, that *done* is the past participle of *do*. Use *now* in subsequent statements to strengthen the association with present time.



What have I just done? I've put the book on the table (my pen in my pocket, etc.). The book's on the table now. (My pen's in my pocket now.)

When the new tense has been presented in this way, make statements and put questions to the class. Require students to do this.

New words in §1 are *kitchen, apron, gas-cooker, turn, gas, light* (and p.p. *lit*), *make, put* (p.p.), *flour, raisin, curran, mix, thing, together, mixture, baking-tin, away, off, wait, out of*.

Note the stress pattern in 'gas-cooker' and 'baking-tin'. 'Gas-cooker' may be compared with 'milk-jug', 'teacup', 'beer-bottle' and other compounds of this type, primary stress on the first element. Just as a milk-jug is a jug for milk, a gas-cooker is a cooker designed for using gas. In *baking-tin* we have an example of the type of compound in which a gerund is followed by a noun, primary stress on the gerund. Other examples are 'swimming pool', 'walking-stick', 'flying club'. Compare pairs of words in which the first element is a participial adjective, as a 'sleeping child', a 'smiling face'. In these there are equal stresses.

*Make* has to be distinguished from *do*, and it is useful to say a few words (in the language of your pupils) about these two verbs. *Do* states or asks about activity and *make* states or asks about the result of the activity, what is being created as the result of the activity.

What is she doing? She's making a cake (a dress, etc.).  
What's John doing? He's making a box.

The adverbs *on* and *off* can be presented during your preliminary oral introduction of the Present Perfect Tense: *putting something on* and *taking it off*. *Out of* can be presented in the same way: *putting something into a box* (or *a bag, your pocket*), and *taking it out of the box*, etc.

*Turn on (off)* may be presented by using an electric light switch in the classroom. The word *tap* occurs in R.T. 11 so you may also refer to 'turning the tap (or the water) on (off)'.

Exercise 67 gives practice in the new tense. Your students must know the past participle forms before they do this exercise. It may be done orally before it is done in writing.

In §2 there are many more examples of the sequence used in §1: *going to, doing, have (has) done*.

New content words are *pocket, key* (and 'key-hole, stress on the first element only), *lock, ring* (v.), *bell, hall, hook, change, silk, arrange, kiss* (v.), *cheek, upstairs* and *sitting-room*. New structural words are the adverbs *back* and *next*, and *nobody*.

The adverb *back* may be presented by using the situation in the text.

I have a key in my pocket. I'm going to take it out. Look, I've taken it out of my pocket. Now I'm going to put it back in my pocket. I've put the key back in my pocket. It's in my pocket now.

When, after this, you call a student out to the board, you may then say:

Go back to your seat.

Next may also be presented by using the situation in the text.

I'm going to open the door (or the window, or my book). I've just opened it. What am I going to do next? I'm going to close it. I've just closed it.

In 'red silk dress', *silk* is a noun, not an adjective. (The adjective is *silky*.) When we have a material noun modifying another noun, there are (unless there is a contrast) equal stresses when the meaning is: N<sup>2</sup> made of N<sup>1</sup>. She's wearing a 'silk' dress.

fliz weəriŋ ə 'silk dres.  
Other examples: a 'stone wall, a 'cotton shirt, 'leather shoes, a 'gold watch.

Compare *lip-stick*, where the meaning is: N<sup>2</sup> used for N<sup>1</sup> (a stick of cosmetic material used for the lips). In this type there is a primary stress on the first element only. Other examples: 'shoe polish, 'face cream. You may deal with these two types of compounds in the language of your pupils if they need help. Stress patterns are as important as sounds.

The compound *sitting-room* may be compared with *baking-tin*. *Sitting* is the gerund. The stress pattern is the same: the 'sitting-room (one stress only). Exercises 69, 70 and 71 may be done orally in class before being done in writing.

In §3 the new content words are *downstairs, set* (n.), *fireplace, listen, news, settle, screen, drink* (n.), and *work* (v.). New structural words are *there* (adv. of place and direction) and *with*.

*Together* occurred in §1 ('She is going to mix all these things together in a bowl'). Help your pupils to associate the two words *with* and *together*.

Mrs West is going to mix the milk with the butter and eggs. She's going to mix them together.

Give other examples by calling students to the front of the class.



Come \here, please, Mr X. And \you, Mr Y. We're standing here to\gether. You're \standing here \with me.

Or place a number of objects together on your table.

I've put a \blue \book on the table. This is a \red book. I've put it \with the \blue book. The two books are to\gether now, | on the \table.

Your students have been using *there* in the pattern *there is/are*. Now they have the adverb *there*, indicating place or direction. This adverb always has the strong form /ðeə/. It is used to make a contrast with *here*. Give examples:

"Where's Miss A sitting? She's sitting \here, | in the front \row." "Where's Mr M sitting? He's sitting \there, | in the \back row.

Tell your students that *news* is a singular noun. If they listen to a broadcast in English, they may hear the announcement 'Here is the news'. We may speak of 'some interesting news', or 'an interesting piece of news' (or 'a piece of interesting news').

Exercise 72 gives practice in the pronouns *anybody*, *anything*, *nobody*, *nothing* and *somebody*, *something*. Write the six words on the board and get students to do the exercise orally. One student may read out the question and two others may give the answers beginning 'Yes' and 'No'.

Exercise 74 is also suitable for oral work.

Table No. 16 sets out the sequence that has been presented in this text. It provides a model for the way in which the infinitive, present participle and past participle forms should be learnt. These are set out in Table No. 17. The upper half gives regular verbs and the lower half irregular verbs. Students often memorize these by repeating *eat, eating, eaten; write, writing, written*, etc. It is much better to memorize these forms in sentences as shown in Table No. 16.

I'm going to make a cake.

I'm making a cake.

I've made a cake.

Call attention to the doubling of the consonant in some present participle forms, e.g. *cut/cutting, put/putting*, and *run/running*.

<sup>1</sup> Stand at her side as you speak.

## READING-TEXT FOURTEEN

The most important teaching items in this text are the use of *can/can't*, *if*, *why* and *because*. These items should all be presented and drilled orally before the text is used.

Procedures for presenting *can/can't* are given in Chapter Seven and for *why/because* in Chapter Eleven of T.S.W.S.P. I. *If*-clauses, and the use of the preposition *without* are also dealt with in T.S.W.S.P. II, §§70-5. The procedures illustrated in these sections require the use of the verb *want*, so this verb (not occurring in the Student's Book until R.T. 18) may be used here in addition to the verbs so far learnt.

It is important that students should hear, and learn to use, the strong /kən/ and weak /kən/ forms of *can*. There are transcriptions illustrating these forms on p. 85 of the Student's Book.

New content words in §1 are 'ball'-point (pen), 'fountain'-pen, *ink*, *touch* (v.), *letter*, *address* (n.), *top*, *envelope*, *stamp* (n.), *send* and *glasses* (pl. n.). Most of these words will be known from the illustrations.

You may use the board for teaching *top* (bottom) *left-hand* (right-hand) *corner*. Write words or figures on the board and talk about their position, using *going to*, *am writing* and *have* (just) *written*.

I'm going to write a \word on the board, I'm going to write the word \cat'. I'm going to write it \here, | in the \top right-hand \corner. "Where have I written the word \cat'? I've written it in the \top right-hand \corner.

Now I'm going to write the word \dog'. I'm going to write it in the \top \left-hand corner. (*etc.*, *etc.*)

Ask questions about what you are going to do and what you have done. Require students to write words on the board and make statement, and ask questions to be answered by their classmates.

When *can* has been presented orally, ask questions using *can*, some for the answer 'Yes' and others for 'No'. See that *can't* /kɑ:nt/ is pronounced correctly. Include questions using *without*.

"Can we send a letter without a \stamp on the envelope?

"Can we buy things without \money? "Can you read without \glasses?

In §2 new content words are *Christian*, *type* (v.), *shorthand*, 'shorthand'-*typist*, *secretary*, *arrive*, *office*, *cover*, *machine*, *lunch*, and *restaurant*. New structural words are *since*, *alone*, *so*, and *opposite*.



Instead of *Christian name* (the name given at baptism), we may say *given name* (the name given to a child in addition to a family name or surname). If you are teaching in a Muslim or other non-Christian country this information may be given to the class.

Note that from the verb *type* we have *typist*, a person who types. *Typewriter* is used for the machine, not for the person who uses it.

*Since* should be associated with the Present Perfect Tense. Give examples:

"How long have you been learning English? You've been learning English since (September last year). How long have we been in this classroom? We've been here since (eight o'clock).

*Alone, with, and together* should be linked, as in the text. Give other examples. Tell a student to go and stand in a corner, or at the door.

"Where's Mr K standing? He's standing at the door. Is there anybody with him? No, there isn't. He's alone.

Mr H, go and stand at the door with Mr K. Is Mr K alone now? No, he isn't. Mr H is there, with him. They're standing at the door together.

Repeat the sequence, this time putting questions to the students at the door and to other members of the class.

In §3 new content words are *buy, omelette, break* (v.), *see, blind, walking-stick* (stress pattern as in 'sitting-room', as described on page 39 in the notes for R.T. 13), *lead* /lɪ:d/ (v.) *hear*, and *deaf*.

Note the use of the gerund *breaking* after the preposition *without*. The gerund is a verbal noun, so may be used after a preposition in the same way as a noun. Give another example. If the ceiling of your class is high, use this sequence:

"Can I touch the ceiling? No, I can't. It's very high.  
"Can I touch the ceiling if I stand on the table? Yes, I can.  
I can /kən/ touch the ceiling if I stand on the table. I can't touch it without standing on the table.

When presenting *why* and *because* with *blind*, give a similar sequence with *deaf*.

Some men can't hear anything. They're deaf.

Table No. 20 presents the conjunction *so*. This is a word with many uses. For the present do not give examples of other uses.

The pronunciations of the proper names in this Table can be found in the list of Proper Names at the end of the Student's Book.

Require students to read out questions from the upper half of Table No. 21 and others to give the answers. Specimens:

"What can you do if you have eggs? You can (or I can) make an omelette.

"What can you do if you're a baker? You can (or I can) make bread.

The exercises that follow may all be done orally if time allows. They should also be done in writing.

### READING-TEXT FIFTEEN

The Simple Present Tense is introduced in this text. Your students have learnt to associate the Present Progressive Tense with activities in progress at the time of speaking. They have learnt to associate the Present Perfect Tense with the adverb *just* and activities completed at, or immediately before, the moment of speaking. They must now learn to associate the Simple Present Tense with activities that are repeated or regular, or with states that are permanent. It is important that they should form these associations from the start.

The text is in seven sections, each designed to help in the formation of the right associations. But the new Tense should be presented and drilled before the text is read. Much care and time will be needed, and at least half a dozen teaching periods will probably be required for this new material. There is not only the function of the new tense but also the new mechanism for the interrogative and negative, the use of auxiliary *do* and *does*.

Instead of starting with the material in §1, you may prefer to start with the material in §6, and continue with that in §4. Languages are dealt with in §6 and the sun, moon and stars in §4.

If you start with §4, a large wall map from which the English names and pronunciations of countries and towns can be taught is useful. Use the map to teach *north, south, east and west*, the words *people, town*, and the verb *speak*. In the specimen below the references are to European countries. You may prefer to use a map of South America, or of Asia.

"This is a map. It's a map of Europe. I'm pointing to (or touching) the top of the map. This is the north of Europe.

Now I'm pointing to the bottom of the map. This is the south of Europe. This is the east (west) of Europe.

This is Norway. Norway's in the north of Europe. This is Italy. Italy's in the south of Europe. This is Poland. Poland's in the east of Europe. (etc., etc.)

Norway, | Italy, | Spain, | Poland | and France | are countries. "What's your (or your) country? It's ...."

Is Milan a country? No, | Milan isn't a country. It's a town. It's a town in Italy. It's in the north of Italy. (etc., etc.)

When this material has been presented, and when students can ask and answer questions with it, use the kind of material in §6.

France, | Spain, | Portugal, | Italy | and Greece | are countries.

French is a language. Spanish is a language. Greek is a language. French is the language of French people. Greek is the language of Greek people. (etc., etc.)

They speak French in France. They speak Spanish in Spain. They speak Spanish in many countries in South and Central America, | too. They speak it in Mexico.

Next present the interrogative. Avoid using the third person singular (with s) for the present. This can be better dealt with when you talk about the sun and the moon.

"Where do they speak French? They speak it in France.

"Where do they speak Greek? They speak it in Greece.

"Where do they speak Spanish? They speak it in Spain.

"Where else do they speak Spanish? They speak it in Peru

(Chile, Colombia, etc.). "Where do they speak Portuguese? They speak it in Portugal. "Where else do they speak Portuguese? They speak it in Brazil.

Another useful verb for drills is *call*. Geographical names may again be used.

"What's the capital of France? It's Paris. "What do we call the capital of Italy? We call it Rome. "What do we call

the sea between the south of Europe and North Africa? We call it the Mediterranean.

It will be advisable, probably, to limit the number of these geographical names. Pronunciations for most of them are given in the list of Proper Names, but time needed for these, and the correct placing of stresses, can better be used in other ways.

The third person singular, with *does* for the interrogative and negative, will need numerous drills.

Make sketches on the board like those with §4, sunrise and sunset, the moon and the stars. Then make statements:

This is the sun. The sun comes up in the east. It goes down in the west. It rises in the morning. It sets in the evening.

Repetitions of these statements will enable your students to link *come up* with *rise*, and *go down* with *set*.

Continue with *shine*:

The sun shines during the day. The moon and the stars shine during the night.

Ask for the equivalent in the language of your students of *during*. If it is not given, supply it.

Next give examples of the negative and interrogative.

The sun shines during the day. It doesn't shine during the night.

"When does the moon shine? It shines during the night.

"Do the stars shine during the day? No, | they don't. "Does the sun shine during the day? Yes, | it does.

Require students to come to the board in turn and make statements about the sun, moon and stars in your sketch. Then get them to ask and answer questions.

When this preliminary oral work and these drills are finished, turn to the text. Many of the new words will have to be translated, though you may ask students for equivalents before deciding that translation is necessary. A bright student will probably see the difference between *housework* /'hauswɜ:k/ and *homework* /'həumwɜ:k/ (both words with stress on the first syllable).



New content words in §1 are *help* (v.), *housework*, *live*, *mile*, *get up*, *breakfast* /'brekfəst/, *leave*, and *coffee*. Two new structural words are *by* and *until*. Give other examples of the use of *by*: *by train* (tram, steamer). Ask questions such as these:

~Where do you live, Mr A? ~Where do you live, Mr B?  
(At) ~what time do you get up, Mr C? (At) what time do you get up, Mr D?  
(At) ~what time do you have breakfast? (At) ~what time do you leave the house? Do you go to work by bus? (At) ~what time do you go home?

Explain that when *have* is used for eating and drinking, it requires the helping verb *do* for the interrogative and negative. Compare:

{ *I have* a pen in my hand.  
~What *have* I in my hand?  
{ *She has* breakfast at seven o'clock.  
(At) ~what time *does she have* breakfast?

In §2 the only new content word is *dictate*. Sometimes and usually, adverbs of frequency, are new structural words. Do not give any rules for the position of these adverbs. Your students will see, later on, that they are in the majority of instances placed with the verb. But they may occupy other places in the sentence. Here, for example, *sometimes* is in front position ('Sometimes she has lunch alone') for prominence or contrast. *After* is another new structural word.

At this point Table No. 23 should be studied. Some students should read out affirmative sentences. Some should read out questions. Other students should read out the negative sentences. Pay attention to the pronunciation of the forms *doesn't* /'dɒznt/ and *don't* /daʊnt/.

After this Exercise 83 may be done orally and in writing.

In §3 new content words are *stay*, *homework*, *music*, and *family*. New structural words are *often* /'ɒfn/ (with silent t) and *whole*. You may find it helpful to translate 'the whole family'.

The sounds of the third person singular are unlikely to cause trouble. They are like those of the plurals of nouns, that is /s/, /z/ and /ɪz/. Examples:

helps	/helps/	lives	/lɪvz/	washes	/ˈwɒʃɪz/
gets	/gets/	leaves	/li:vz/	rises	/ˈraɪzɪz/
works	/wɜ:ks/	arrives	/əˈraɪvz/	changes	/ˈtʃeɪndʒɪz/

Note the mid-position of *often*. Compare:

They often listen to the news.  
They do not often go to the cinema.

When an adverb of frequency has mid-position (i.e. with the verb), it is placed after a finite which is a helping verb (*do* not often *go*), but before a finite which is not a helping verb (They often *listen* ...).

Note the alternative positions of *sometimes*.

Sometimes Mr West helps .....  
Mrs West sometimes helps .....

It is because there are these alternative positions that firm rules are inadvisable.

Exercise 84 should be done in writing.

The material in §4 will have been presented in the preliminary oral work. New content words are *east*, *west*, *rise*, *set*, *evening*, *high*, *overhead*, *noon*, *sunrise*, *shine*, *moon*, *star*, *night*, *light* (adj.), *dark*, *daylight*. New structural words are *during* and *when*.

Note that *time* is used here in a new sense: 'the time between sunrise and twelve o'clock'. Here *time* refers to a measure or period, not to a point of time.

*Overhead* here is either /'əʊvə'hed/ or /əʊvə'hed/.

Exercise 85 should be done in writing.

There are many new content words in §5. They are *weather*, *warm*, *cool*, *mean* (v.), *freeze*, *zero*, *liquid*, *solid*, *ice*, *boil* (v.), *gas* (used as a countable noun), *degree*, *Centigrade*, and *steam*. New structural words are *very*, *like*, *always*, and *below*. The question 'What is it like?' asks about characteristics. It will be helpful to translate the question 'What is the weather like in Great Britain?'. You may then ask: 'What's the weather like here today?' and give the answer: 'It's hot' (cold, warm, cool, dry, wet, etc.).

Note the use of the adverbs of frequency in mid-position.

The weather is often very cold.

There are sometimes cold days.

The weather is usually warm in summer.

In North Africa the summer is always hot.

It is unwise to give synonyms, because there are few real synonyms in English. It is helpful, however, for students to learn and remember pairs of opposites: *hot/cold*, *warm/cool*, *above/below* (freezing-point, etc.). Note the stress pattern in 'freezing-point' and 'boiling-point', further examples of the pattern: gerund × noun (as in 'walking-stick', etc.).



Most of the new words in §6 are geographical. Others are *speck*, *central*, *country*, *call*, *sea*, *ocean* and *lie* (v.)

The new verb *speck* provides an opportunity of illustrating the difference between the Simple Present and the Present Progressive Tenses.

‘What’s your language? It’s (Spanish). You speak Spanish.  
‘What language am I speaking now? I’m speaking English now.

The verb *lie* (in ‘China lies to the south of the U.S.S.R.’) means ‘is situated’. Translate this sentence.

Exercise 87 gives practice in the interrogative. It should be done orally first, then in writing.

In §7 the new content words are *electric*, *switch*, *want* and *control* (n.). Note, in the first sentence, *lights* (plural), and, in the second sentence, *light* (singular). *Light*, in the first sentence, is a countable noun (source of light, lamp, light-bulb). Use the switch on the wall of your classroom to demonstrate ‘turn the light on (off)’, ‘turn the switch’.

Give other examples of the new verb *want* with an infinitive.

I want to write something on the board. I have no chalk.  
Here’s some chalk. Now I can write on the board.

I want to clean the board. Here’s the duster (or eraser).  
Now I can clean the board.

Why do you come to these classes? You want to learn English.

Exercise 88 should be done orally and then in writing. Exercise 89 is for homework. If time allows, Exercise 90 may be done orally in class, one student reading the questions, another supplying the first word or words of the question (‘What’, ‘Who’, ‘At what time’, ‘How many’, ‘Where’, etc.), and a third giving the complete question. For No. 9 the question begins ‘Do they’. For No. 15 a suitable question would be: ‘Can you speak (Icelandic)?’

## READING-TEXT SIXTEEN

In this text there are some important new structural words: *each*, *already*, *still*, *yet*, *round*, *far*, *well* (adv.), *towards*, new uses of *all* and *both*, *have* (with *do*, *does*, and *did* in the interrogative and negative), and ‘tag’ or ‘tail’ questions.

Procedures for presenting *still*, *yet*, and *already* are given in T.S.W.S.P. II,

Chapter 14. If time allows it will be helpful to use these procedures before a start is made with the text.

In §1 new content words are *race*, *race-horse*, *race-course*, *start*, *starting-gate*, *winning-post* (stress pattern as already noted for the combination of gerund and noun), *grand stand*, *jockey*, *different*, *colour*, *cap*, *whip* (v. and n.), *Totalizator* (and *Tote*), *know*, *like* (v.), *favourite* (n.), *close* [kloʊs] (adv.), *reach*, *turn* (n.), *length*, *once*, *twice*, *overtake*, *happen*, *win* (won, winnings), *pleased*, *collect*.

The meanings of some of these will be obvious from the illustrations and the context. Meanings of others may be given in the language of your students.

Here are some suggestions for dealing with the material with the first illustration for §1.

Look at the first picture on page ninety-seven. There are some horses in the picture. They’re going to run a race. They’re race-horses. This is a race-course.

Are the horses running? No, | they’re not running yet. They’re at the starting-gate. This is the starting-gate. This is the winning-post.

What do we call the men on the horses? We call them jockeys. Look at the jockeys in your books. Each jockey has a cap on his head. Each has a whip in his hand. Look at the horses. Each horse has a number on its side.

Use the new words in other contexts.

When did this lesson start? It started at (seven o’clock).

What colour is your dress, Miss A? (It’s blue.) What colour is your dress, Miss B? (It’s white.) What colour is yours, Miss C? (It’s green.) You’re wearing different colours.

Deal with the other illustrations in the same way. The names of the horses may be given in translation. ‘Piccadilly’ is the name of a famous shopping-street in London. Translate ‘put money on a horse’, i.e. *bet* or *wager* money on it.

The verb *know* should be illustrated by giving numerous examples, but take care to use it only in verb patterns that are already familiar. (Do not use *know that* or *know whether*, as these have not yet been presented.)

Hold up your book and point to the starting-gate (in 1) and winning-post (in 6), in the illustrations.



Do you know my name? Yes, | you know my name. It's (X).

What's this? Do you know what this is? Yes, | you know what this is. What is it? It's a (key).

Give the meaning of *about* in its new use as a preposition. Earlier (§1 of R.T. 12) meaning 'approximately'. Here it means 'concerning'. You may use *know about* in questions:

Does Mrs West know anything about horse number five? No, | she doesn't.

Do you know anything about horses? Do you often go to horse-races (or the races)?

Explain 'the favourite' (in the language of your students) as the horse that most people consider likely to win the race, the horse that most people put their money on.

The word *far* needs careful presentation. See T.S.W.S.P. II, §166. The noun *way* may be presented with it, because *far* is used chiefly in negative and interrogative sentences, *way* being preferred in affirmative sentences.

Is it far from here to (X)? No, | it isn't far. It's only a few kilometres. Is it far from here to (Y)? Yes, | it is. It's a long way from here to (Y). It's (five hundred) kilometres.

Give other examples of *close*. Give the pronunciation /kloʊs/, and contrast it with the verb, which is /klaʊz/.

How far am I from the board now? Am I far from the board? No, | I'm not. I'm close to the board.

*Turn* has occurred as a verb (in 'turn the gas on/off'), so its use as a noun should be clear.

Demonstrate *once*, *twice*, *three* (four, etc.) times by performing various activities.

I'm writing my name on the board. I'm writing it again. I've written my name twice. I'm writing my name again.

I've written my name three times.

Now I'm writing the word *mile*. How many times have I written the word *mile*? I've written it only once.

Hold up a key, a book, or some other object of which the English name is known.

Note the two uses of the word *length*:

(1) How long is the race-course? It's one mile. The length of the course is one mile.

(2) The favourite is one length in front of Blue Sky and Flash. The favourite is in front of these two horses. The distance between them is equal to the length of a horse.

(The illustration makes this clear.)

Tell your students that *overtake* has the p.t. *overtook* and the p.p. *overtaken*.

Compare *take*, *took*, *taken*.

Exercise 91 should be done in writing.

In §2 new content words are *brother*, *cousin*, *sleep* (v.), *single* and *double*.

*asleep* and *awake*, *slipper*, *dress* (v.), *pyjamas*, *bath* (n.), *clothes*, *dining-room*, *sauce*, *prefer*, *newspaper*, *smoke* (v.), *cigarette*, *station*, *say*, *good-bye*, *railway*, *train*, *platform*, *bridge*, *cross* (v.), *line*.

Both and several are new structural words. The uses of *all* and *both*, and their varying positions, are illustrated in the 'For Study' section. For useful drills see T.S.W.S.P. I, §§153-6.

The phrase *make the bed* may need explanation. It means 'arrange the sheets, blankets, etc., ready for someone to sleep in'. These sheets, etc., are called the *bed-clothes*, so you may give this compound. The plural noun *clothes* occurs in this section. The pronunciation is /klaʊðz/, one syllable. The consonant cluster /ðz/ is difficult for some learners. Do not accept the pronunciation /'klaʊðiz/, two syllables. If /klaʊðz/ is difficult, /klaʊz/ is better than /'klaʊðiz/ or /'klaʊziz/.

Note the phrases 'have a bath', 'have breakfast', 'have eggs for breakfast'. Here *have* is a full verb, with *do*, *does*, *did* in the interrogative and negative. See the examples of *have* in the 'For Study' section. Tell your students that *have got* is common colloquial usage.

Exercise 92 should be done in writing.

§3 provides specimens of colloquial conversation, with examples of tail-questions. Chapter Twenty of T.S.W.S.P. II, deals with these (under the title 'Question Tags'). If your students include, among their aims in learning English, the ability to talk naturally and fluently, it will be useful to present question tags and to give drills on the lines set out in this chapter. The rise and fall of the voice in these questions is important. The chief point to note is that a rise in pitch on the verb in the tag indicates a wish for either confirmation or correction, and that a fall in pitch indicates that the speaker is confident of what he says, or that he is making a conventional remark of some kind to which no answer is needed, as when we make statements about the weather. For example:

It is raining, isn't it?  
The weather is nice, isn't it?  
I'm writing my name, aren't I?  
I've written my name twice, haven't I?  
I'm writing the word *mile*, isn't it?  
I've written it only once, hasn't it?  
The horse is fast, isn't it?  
The favourite is one length in front, isn't it?  
The distance is one mile, isn't it?  
The race is over, isn't it?  
The winner is Blue Sky, isn't it?  
The favourite is Flash, isn't it?  
The distance between them is one length, isn't it?  
The length of the course is one mile, isn't it?



It's warm today, | isn't it?

As there is such a wide variety of possible tags, do not expect your students to use them correctly and fluently in a short time. By using them yourself you can provide models which will help your pupils.

Table No. 24 sets out question tags using some of the finites of *be* and *do*. Later your students will learn to use other anomalous finites (e.g. *can*, *will*, *shall* and *must*) in these tags.

Exercises 93 and 94 are suitable for oral work. Exercise 95 should be done in writing. Note that when a finite of *have* may be replaced by a finite of *be*, the colloquial *got* is possible, as 'He's got a whip in his hand'. That is what is required in Exercise 96.

Exercises 98 and 99 give sentences in which *have* is a full verb, so that *do* and *does* are required in the answers.

Exercises 100 and 101 may be done orally. Exercise 102 should be done orally in class and later in writing.

#### READING-TEXT SEVENTEEN

Two important new structural words in this text are the adverbs of degree *too* and *enough*. Suggestions for presenting these are given in T.S.W.S.P. II, Chapter Twelve. Tables Nos. 30, 31 and 32 set out the ways in which these words are used.

Other new words in §1 are *try*, *suit-case*, *heavy*, *outside*, *strong*, *near* (adv.), *help* (n.), and *light* (opp. of *heavy*). *Heavy* and *light* are easily presented while *too* and *enough* are being presented. So can *strong*. It is not advisable to present *weak* with *strong* with reference to your students. You may say that someone is 'not strong enough' to lift a bookcase, but if you say that he or she is 'too weak', there is the implication of 'weak health'.

Present *near* as a preposition by making statements such as these:

I'm standing near the door (window, board, etc.).

'Where's Miss Y sitting? She's sitting near the window (near Miss X). 'Where's Miss B sitting? (etc., etc.)

Note the use of *by* in *by himself*, meaning 'alone', 'without help'. Link this with *together*. Ask students to lift, or try to lift, a heavy article of furniture.

'Try to lift this table (or bookcase, etc.). You can't. It's too heavy for you to lift. You can't lift it by yourself.

'Can we lift it together? Yes, | we can. We've lifted it together. It isn't too heavy for us to lift together.

In §2 *kite* and *tall* are new words. See that your students distinguish *tall* and *high*. *Tall* is used of persons, and the opposite is *short*. *High* is used of mountains and of distances above ground or sea level. So we speak of 'a tall boy' or 'a short boy', of 'a high branch' and 'a low branch'. *Low* does not occur in the text, but you may present it here.

New words in §3 are *poor*, *tramp*, *old*, *swim*, *new*, *good*, *trousers*, *shave* (v.), *razor*, *rich*, *but*, *motor-cycle*, *bank* (of a river), *while*, *own* (as in *his own clothes*).

If your students are not fully familiar with the use of the pronoun *one* (as in 'new ones', 'a good one'), use the procedures suggested in §122 of T.S.W.S.P. I. *Trousers* may be compared with *shorts* (R.T. 9, §4). Both are plural nouns.

The p.p. *left* is new. Your students know the verb *leave* as used in 'leave the house' (R.T. 15). Here *leave* is used in the sense 'allow to remain'. Give other examples. Perhaps some of your students come to class on bicycles or scooters.

'How does Mr X come here? He comes here on his bicycle. He leaves his bicycle outside, | in the road (the courtyard, etc.).

You may invent other situations.

'Where's my fountain-pen? It isn't in this pocket. It isn't in this pocket. Perhaps I left it at home this morning.

Exercises 103 and 104 may be done in writing. Exercise 105 should be done orally in class before it is done as homework. It requires the use of *me*, *her*, *us*, etc., in place of *I*, *she*, *we*, etc. Note that the pronouns *it* and *them* are not used in the combined sentences.

Exercise 106 should be done orally in class. As the answers to the tail-questions are known, the verb in the tail should be uttered with a fall in pitch: 'isn't he?; has he; isn't there; isn't it; isn't there, etc.

Tables Nos. 25, 26 and 27 may be studied before these exercises are done.

Exercise 107 may be done both orally and in writing. Students should provide suitable nouns in the questions they make for Exercise 108. Do not accept, for No. 1, 'Are they light ones or heavy ones?'

A plural-noun (e.g. *suit-cases*) should be supplied.

#### READING-TEXT EIGHTEEN

The most important new structural word in this text is *must*. See T.S.W.S.P. II, §76.

Other new words in §1 are *play* (v.), *tennis* (-racquet), *use*, *borrow*, *hit*, *net*, *watch* (v.), *bird-watcher*, *way*, *pair*, *field-glasses*, *patience*, *interesting*, *hobby*, *butterfly-collector*, *catch* (caught).



*Like* has occurred earlier with a noun as the object (R.T. 16, §1, 'Mrs West likes its name'). Now *like* is used with a gerundial phrase as the object: 'Mary and John like playing tennis'. This is a common use. It is possible to use an infinitive with *like*. Do not give examples at this stage. The infinitive is more usual with *would* as in: 'Would you like to go for a swim?'

Give other examples of the new verb use /ju:z/.

What do I use when I write on the board? I use chalk.

What do you use when you write on paper? You use a pen, | or a pencil.

What do you use when you cut your meat? You use a knife. (etc., etc.)

Give examples of the new verb *hit*, to show that present and past tense forms, and the past participle form, are the same.

Look, | this is a stick (or ruler). I'm going to hit the desk with it. What have I just done? I've hit the desk. What did I do, | a few seconds ago? I hit the desk with this stick.

*Near* occurred in R.T. 17, and *not far* in R.T. 16. Use these to introduce the new phrase *a long way*. (See T.S.W.S.P. II, §166.)

Is the post office near here? Yes, | it is. It's not far from here. (or No, | it isn't. It's a long way from here.)

Introduce *how far*:

How far is X from here? It's a long way. It's two hundred kilometres from here.

How far is Y from here? It's not very far, | is it? It's only (two kilometres) from here. (etc., etc.)

You may have presented the words *pair* with *shorts* and *trousers*. If not, do so now. Recall these two words, and use also *shoes* and *gloves*, which are words already known.

Note the stress pattern in 'tennis-racquet' and 'field-glasses', primary stress on the first syllable and secondary stress on the first syllable of the second word in the compound. The pattern is the same in 'bird-watcher' and 'butterfly-collector', where the pattern of meaning is the same as that in 'bus-driver'. A bird-watcher, a person who watches birds; a butterfly-collector, a person who collects butterflies. Give other examples: a 'stamp-collector'.

Call attention to the spelling and pronunciation of *caught* /kɔ:t/.

New words in §2 are *amateur*, either /'amətə:/ or /'amətjuə\*/, *gardener*, *dig*, *vegetable*, *spade*, *tool*, *neighbour*, *paint* (n. and v.), *artist*, *canvas*, *brush*, *hang*, *only* (adj.), *photograph*, *photographer*, *dark-room* /'dɑ:krum/, and *develop*.

Give the meaning of *vegetable* and then give 'vegetable garden' and 'flower garden', the stress pattern which is already familiar (a garden for vegetables, flowers).

If you have, on the wall of your classroom, a picture or map, you may illustrate the new verb *hang* in both its transitive and intransitive uses:

Look at this picture. It's hanging on the wall. I'm taking it down. Now I'm going to hang it on the wall again.

Call attention to the stress patterns in *photograph* /'fəʊtəgrəf/ and *photographer* /fə'tɒgrəf/. Failure to place the stress correctly in such pairs as these can result in unintelligibility.

Call attention to the position of the stress in *develop* /di'veləp/. In some countries learners place the stress on the first syllable. (Films are developed, not 'devilled up'.!)

In §3 there are specimens of ordinary conversation, colloquial style. In No. 1 the adjective *right* (meaning 'correct') occurs for the first time. Call attention to the phrases 'the time by my (your, etc.) watch', and 'to put a watch right'. Another new word is *fast*, meaning 'in advance of the correct time'. The opposite of *fast* is *slow*. Ask students the question:

Is your watch fast | or slow? Or is it about right?

In No. 2 the words *shake* and *careful* are new.

Words in italic type are to be uttered with a steep fall in pitch:

Don't put soap up my nose, please.

That's why my hand is shaking.

And now you have put soap up my nose.

The use of different type is an inadequate means of indicating intonation. Tables Nos. 34 and 35 may be used for drills. One student may read out a question and another give the answer:

What must you have if you want to take photographs? If you (or I) want to take photographs, | you (or I) must have a camera.

What do you use a knife for? You (or I) use a knife for cutting things (or to cut things with).

Note that *you* in these Tables is used as an indefinite pronoun (equivalent to the French 'on').

Table No. 36 illustrates the use of *like* with gerundial phrases.

These oral drills from Tables Nos. 34 and 35 prepare for Exercises III, 112 and 113, to be done orally and in writing.

The particle *to* of the infinitive is often used alone, when the context makes clear the infinitive to follow. So in Exercise 114 either a command (or request) or a question is to be supplied. Explain this, using the examples, and then ask for suitable requests or questions. Give help if necessary.

For No. 1 a question such as:

"Who wants to come with me?

is suitable. For No. 4 a command is suitable:

"Please don't break it.

Before your students do Exercise 115 require them to read the list of verb forms aloud so that the sound of the verb ending (*s* or *es*) is recognized.

#### READING-TEXT NINETEEN

This text introduces Comparatives and Superlatives. The irregular comparatives and superlatives *more/most*, *less/least*, *better/best* and *worse/worst*, are also presented. The comparison of equality (*as . . . as*) and the comparison of inequality (*not so . . . as*, or *not as . . . as*) are presented in §7.

This new material is set out in Tables Nos. 37-45.

It is advisable to present these new items orally and in drills before the text is used. Procedures for doing this will be found in T.S.W.S.P. II, Chapters Twenty-eight and Twenty-nine, and III, Chapter One.

This new material may be dealt with in steps. The first step, for §1, may be limited to the endings *-er* and *-est* and the conjunction *than* (in the weak form /ðən/).

Your students know the pair *old/new*. Now they have *old/young*, and the new word *eldest*. Explain the difference between *oldest* and *eldest*. *Elders* is used with reference to closely related members of a family. The word *which* is new.

You may ask members of your class to state their ages and then put questions:

"How old are you, Mr X? How old are you, Mr Y? Is Mr X older | or younger than Mr Y? Is Mr X one year older than Mr Y | or two years older?

"Who's the oldest student in this class? Who's the youngest (student)?"

Repeat with 'How much older (younger)' instead of 'How many years older (younger)'.

In §2 *more* and *most* are used. Your introductory oral work will have prepared your class for these. Note also the spelling forms *lucky/luckier* and *luckiest*. The change from *y* to *i* should not be a difficulty. Your students are familiar with this change in the plural forms of nouns (e.g. *lorry/lorries*, *baby/babies*).

*Fish* has occurred earlier (R.T. 9) as a noun. Here it is used as a verb.

In §3 *study* occurs as a verb. It has occurred earlier (R.T. 9) as a noun (Mr West's study). Call attention to the pronunciation of the adjective *studious* /'stju:djəs/.

Other new words in §3 are *schoolboy*, *Technical*, *college*, *accurate*, *geometry*, and *work* as a noun.

Exercise 118 is suitable for oral work. When it is later done in writing, see that the spelling forms are correct: *dirty/dirtier*, *heavy/heavier* (as for *lucky/luckier*), and *hot/hotter*, *big/bigger* (doubling of the consonant).

Do not give any rules for the choice between the use of *-er/-est* and *more/most*, as in *cold/colder/the coldest* and *beautiful/more beautiful/the most beautiful*. You may say that adjectives of three or more syllables are compared by the use of *more/most*, but for adjectives of two syllables no firm rules are possible. The choice often depends upon the position of the stress, and upon questions of rhythm.

In §4 *height*, *weight*, *age*, and *weigh* are new words. *Kilo (kilogramme)* and *centimetre* are international. In Exercise 119 there are examples of alternative ways of asking about and stating height and weight. We may say:

What height (weight) is Mr X?

What is Mr X's height (weight)?

How tall is Mr X?

What does Mr X weigh?

Most of the new words in §5 are geographical. The English pronunciations are given in the list of proper names in the Student's Book. *Mountain*, *metre*, *Mount*, *world*, *flow* (v.), *capital* (in the sense of principal city), and *city* are new. Tell your students that *Mount* is used only with names of mountains, and is often abbreviated to *Mt.* (The older use, as in 'The Sermon on the Mount', biblical style, need not be mentioned at present.)



In §6 we have the Comparison of Equality (*as . . . as*) and the Comparison of Inequality (*not so . . . as; not as . . . as*). In the text *not as . . . as* is used. Tell your students that *not so . . . as* is often used, especially when the *so* is preceded by an adverb such as *quite*. But *not as . . . as* is probably more frequent in colloquial style.

New words in §6 are *earn*, *same*, and *pound* (unit of currency).

Deal with *few/fewer/fewest* and *little/less/least* before turning to §7. *Sister* has not occurred in previous texts. When giving your oral introduction to this section, see that it includes examples of countable (or 'common') nouns, with *few*, *fewer*, *fewest* and of uncountable (or 'material') nouns, with (a) *little*, *less*, *least*. Link these with 'how many' and 'how much'.

The new words *aunt* and *uncle* occur in Exercise 123.

In §8 we have some irregular comparatives and superlatives, *better*, *best*, *worse*, *worst*.

'Double bed' occurred in R.T. 16. Here we have 'mixed doubles'. If your students are interested in sport, give them the terms *men's singles* (*doubles*), *women's singles* (*doubles*), and *mixed doubles*. *Match* (= contest), *player*, *against*, *bad*, *badly*, and *rather* are other new words.

To illustrate the preposition *against*, you may expand the second sentence, thus showing the difference between *with* and *against*:

Mrs West is playing with Mr Black. Mrs Black is playing with Mr West. Mrs West and Mr Black are partners.

'Who is Mr West's partner? Mrs Black is.

See that your students link *good* (adj.) with *well* (adv.). Give other examples:

Miss A is a good speaker of English. She has a good pronunciation. She speaks English well. She pronounces English well.

Miss B is a good pianist. She plays the piano well. (*etc.*, *etc.*)

*Rather* is an adverb of degree. Give the equivalent in the language of your pupils. Do not try to give synonyms for this word. Do not say, for example, that it means the same as *fairly* or *moderately*. *Rather* may be used with *too* and with comparatives (as in 'rather too large', 'rather larger than I want'). *Fairly* and *moderately* cannot be used in these ways. It is usually unwise to give synonyms.

In §9, *smile*, *syllable*, *end* (n.), *size*, and *shopkeeper* are new words. You may call on students to take the parts of the speakers and read the conversations aloud. They provide material for fluency and natural intonation. Note the changes of pitch in the following:

I don't know. Do you? Yes, I do. Well, what is it? That isn't very long.

Oh yes, you can.

Put this hat on, please. Ah, that's too large, isn't it? Here you are, sir. A grey hat, size seven and a quarter.

The Tables may be used for further drills. Students may be asked to read out sentences, or to write out sentences as homework.

Call attention to, and explain, the examples of *well* and *ill* which follow the Tables.

*Well* has been used as an adverb. Here it is used as a predicative adjective, the opposite of *ill*.

The use of *better* meaning 'not so ill' is probably best dealt with by means of translation. When we say that someone is 'better', we do not necessarily imply that he is fully restored to health.

## READING-TEXT TWENTY

This text is designed for enlarging vocabulary. There are two new structural words, *may* and *ought*, and the sentence pattern which is set out in Table No. 47. These require careful presentation.

In §1 the new words are *typical*, *street*, *suburb*, *milk-van*, *milkman*, *lamp-post*, *doorstep*, *newspaper-boy*, *wave* (v.), *traffic* and *cycle* (v.). In the compound nouns, there is a stress on the first element. See that your students say: 'milkvan; 'milkman; 'lamp post; 'do:step; 'nju:s peipə boi.

Do not allow them to utter these words with a stress on the second element of the compound.

Note the type of phrase illustrated by 'from house to house', meaning 'from one house to another house'. Give other examples: *from door to door*, *from place to place*, *from town to town*.

As your students have not yet heard or seen any examples of relative pronouns, do not use these in your presentation of the new material (the participial phrase).

You may talk about the illustration in this way:

'Look at the picture. There are two children in the picture, aren't there? What are they doing? They're crossing the street. They're crossing from one side of the street to the other.'



Then make the statement in the text:

There are two children crossing from one side of the street to the other.

Similarly with the next example:

There's a newspaper-boy in the picture. "Can you see him? He's in the bottom right-hand corner. There's a girl near him. What's she doing? She's waving to the two children. There's a girl waving to the two children.

Similarly with the third example:

"Can you see a boy in the picture? What's he doing? He's cycling down the street. There's a boy cycling down the street.

The prepositions *up* and *down* in the last paragraph need not mean that the street is a hill. *Up* and *down* are often used meaning 'in one direction' and 'in the other direction'.

Walk up and down the classroom and say:

I'm walking up and down the room.

Exercise 124 should be done in writing. Translate the phrase 'What kind of, used in question 1.

New words in §2 are *begin, lesson, through, policeman, stop* (v.), *across, safely, school-children, and keep*. There are more examples of the participial phrase: 'children going through the school gates', a policeman standing in the middle of the street'. Deal with these as you dealt with those in §1.

Note 'school gates', the gates of the school. Here there are two equal stresses. Give another example of this use of one noun to modify another: *the 'garden wall' ('gate)*.

In *policeman* the vowel in *man* is the weak vowel /ə/ (as also in *milkman* /'milkman/).

You may write on the board:

a policeman /ə pə'li:smən/  
some policemen /səm pə'li:smən/

Point out that the singular and plural forms have the same pronunciation.

Give other examples:

an Englishman /ən 'ɪŋɡlɪʃmən/  
six Englishmen /sɪks 'ɪŋɡlɪʃmən/

For the preposition *across*, write on the board:  
to cross the street

to go (come) across the street

Deal with the phrase *keep to the left (right)* by translation.

Exercise 126 may be done orally. The word *sing* (in no. 9) is new.

Exercises 127 and 128 may also be done orally. You may ask a number of students to provide infinitive phrases for each of the beginnings given. Exercise 128 is designed to help the learner to use *want* in the pattern *want somebody to do something*. If this association is made, students are less likely to make the error of using *want* with a *that*-clause (e.g. 'I want that you go with me' instead of 'I want you to go with me').

*May* and *ought* are introduced in §3. *May* is used here for permission (not yet for likelihood). See T.S.W.S.P. III, §§123-4, for *may*, and §81 for *ought*.

Other new words in §3 are *place* (n.), *cross* (= intersect), *traffic lights*, (*street crossing, amber, ready, colour-blind* ('kalaðlaínd/), stress on first element only), and *difference*. *Go on* meaning 'go forward' may need explanation, and also *come on*. 'When the green light comes on' may be explained as 'when the green light shines'.

Adjective patterns are not so numerous or varied as verb patterns, but students should have their attention called to them. *Ready to go* is an example. E.g.: { Are the children ready for school?  
Are you ready to start?

Exercise 129 requires the student to match items in two columns. As time is needed for consideration of the items, this exercise is more suitable for homework than for classwork.

When the answers to Exercise 129 have been checked and corrected, Exercise 130 may be done orally in class.

'You may not smoke in the cinema' indicates absence of permission. 'You ought not to smoke in the cinema' gives a warning against what is considered undesirable or unwise.

In §4 the relative adverb *where* is the chief new teaching item. New words are *tobacconist* (and *tobacco*), *post office* (/ 'pəʊst, ɒfɪs/, *confectioner, grocer, greengrocer, sweet* (n.), *postal order, biscuit, great, fresh, fruit, and timed*.

*Fresh* is contrasted here with *timed*. If your pupils like to know something of the differences between British and American English, you may tell them that in the U.S.A. *canned* is used for *timed* and *candies* for *sweets*.

Exercise 131 gives practice in the use of the relative *where*. The words *draper, fishmonger, concert, hall, airport, plane* (short for *aeroplane*), *bus-stop, library, film* and *tennis-court* are new, so these must be dealt with before students are asked to do the exercise.



Note that in *concert hall*, *airport*, *bus-stop*, *book-shop*, *race-course* and *tennis-court* the pattern of meaning is 'hall for concerts', 'port for aircraft', 'stopping-place for buses', etc., and the stress pattern is 'concert hall', 'airport', 'bus-stop', 'book-shop', etc., i.e. stress on the first element.

Exercise 132 may be done orally. Require one student to provide the question word (*Where*, *What*, or for answers with *Yes* or *No* the verb *can*). Then require another student to supply the complete question. In no. 1 there is the singular pronoun *it*, so the question is 'Where can you buy *tobacco*?' In no. 2 the pronoun is *them*, so the question is 'Where can you buy *cigarettes* (or *matches*)?' For no. 8, a suitable question would be: 'Can you get fruit and vegetables at the post office?'

## READING-TEXT TWENTY-ONE

This text introduces the Simple Past Tense. Procedures for presenting this will be found in Chapters Twenty-seven and Twenty-eight of T.S.W.S.P.I. As much time as possible should be given to oral presentation of this tense before starting on the reading-text.

New words (apart from regular past tense forms) in §1 are *travel*, *fine*, *thanks*, *cold* (n.), *get rid of*, *all right*, *complain*, *tired*, *probably*, *luck*, *battered*, *toast*, *seem*, *doctor*, *really*, *even*. The irregular forms *brought*, *took*, *told*, and *went* may also be considered new words.

You may need to tell your students that 'Bob' (familiar form of address for 'Robert') is Mr Black, 'Helen' is Mrs Black, and 'Mollie' (familiar form of address for Mary) is Mrs West. The fact that Mr Black and Mr West use these names indicates that they are on familiar terms with each other.

You will probably need to give equivalents in the language of your students for such colloquial phrases as 'I'm fine thanks', 'not bad', 'What bad luck!', 'Good heavens, no!' and 'What about . . .', and also for 'get rid of', 'catch a cold from . . .', 'bring a cold into the house', and 'look after'.

There are examples of a new verb pattern in this section. This is the pattern set out (VP22D) in Table No. 56 in *A Guide to Patterns and Usage*, and also dealt with under the heading *Inchoative Verbs* (§§61-71) of this *Guide*. The Examples in this section are *get tired* and *seemed better*.

Note the ways in which *stay* is used: *stay in bed*, *stay away from the office (from school)*, *stay at home*.

A useful practice for students is that of copying such examples into notebooks (or, better still, on record cards filed in alphabetical order of the chief word in the phrase). These can then be reviewed from time to time. Complete sentences are more useful than phrases out of context.

When reading aloud, use the fall-rise tone on *I* (in italic type) in:

'I didn't want to see the doctor.

The pitch of the voice rises continuously on everything in this sentence (after the initial fall and rise on *I*). This tone pattern often suggests something unspoken; here it implies: 'even though my cold was very bad'.

There are more colloquial phrases in §2. Give equivalents for *by the way* and *of course*.

New words are *visit* (n. and v.), *countryside*, *post* (v.), *castle*, *cathedral*, *palace*, *monument*, *think*, *intend*, *museum*, *national*, *art*, *gallery*, *spend*, *hotel*, *overlook*, *monster*, *university*, *delightful*, *holiday*, *excellent*, *so* (conj.), *rain* (v.), apparently.

Suggestions for dealing with the material in §2 follow:

'Have you heard from Roger and David yet?' . . . 'Have you had a letter from them yet?'

'We got a letter from them' . . . 'We had a letter from them' or 'A letter from them came (or arrived)' . . .

*Get* is used in a great variety of meanings in colloquial style. Advise your students to write examples in their notebooks.

They travelled *up* to Edinburgh.' The adverb *up* is used for movement to the capital (e.g. 'go *up* to London'), or from England to the north (here, to Scotland; and Edinburgh is the capital of Scotland).

King's Cross Station is in London, and is the station from which trains for Scotland leave.

*Countryside* means the open spaces of a country, its farming land, woods, forests and fields, contrasted with towns and their suburbs. Give an equivalent for this, if there is an adequate one, in the language of your students. If there is no good equivalent, explain the meaning as best you can.

Edinburgh Castle, St. Giles' Cathedral /snt 'dʒaɪlz kə'θl:drəl/, Holyrood /'hɒlɪrʊd/ Palace, Scott's Monument (the monument to Sir Walter Scott), the Museum and the National Art Gallery are all names of places that visitors to Edinburgh usually see.

The verb *spend* is new. Tell your class that it is used of both money and time. Give other examples:

'How much money do you spend on books (clothes, etc.) each year?

'How much time did you spend on your homework last week?

'Where did you spend your holidays last summer?



The word *loch* is used in Scotland. Here it means 'lake'. The pronunciation is /lox/ (the symbol /x/ representing the sound of *ch* in German *ach*), or /lok/, the pronunciation used by English people who are not familiar with the Scottish and German /x/ sound.

The Loch Ness monster is an immense creature which, it is said, lives in the lake and has been seen from time to time. There is no reliable evidence for its existence, but the possibility of seeing it is held out as a tourist attraction. St Andrew /snt 'andru:/, one of the twelve Apostles, is the patron saint of Scotland. The University of St Andrews is the oldest university in Scotland, founded in 1411.

The phrase *so far* means 'up to the present time', 'until now'.

In the sentence 'So it doesn't rain all the time in Scotland', *so* is a conjunction. You may explain its use here by saying: The boys have had good weather in Scotland until now, so (= and for that reason) it is clear that it doesn't rain all the time in Scotland. (Scotland has a reputation for rainy weather.) Use the language of your pupils to make this point clear.

Translate 'Apparently not!' *Apparent* /ə'pərənt/ or /ə'peərənt/ may be linked with the verb *appear* /ə'piə\*, which may in turn be linked with the verb *seem* (which occurs in §1). For 'Apparently not', then, we may substitute: 'It seems that it does not rain all the time in Scotland'.

The choice of the most suitable verb for completion of the sentences in Exercise 135 is simple. The exercise may be done first orally and then in writing. *Travel* requires the doubling of the final consonant (*travelled*) in British usage. In American usage *traveled* is more usual.

Exercises 136 and 137 may be done orally. The use of *did* and the infinitive should present no difficulty now that your students have been using *do/does* for the formation of the negative and interrogative in the Simple Present Tense.

Exercise 138 is rather more difficult than Exercise 135 because the Past Tense forms of these verbs are irregular. Students may refer to the list of Irregular Verbs at the end of their textbooks or the list on page 153.

Exercise 141 may be done orally. In the tail-question, either a rise or a fall in pitch on the verb may be accepted.

Helen's all right, 'isn't she?

Helen's all right, 'isn't she?

Students should understand that a rise in pitch indicates uncertainty on the part of the speaker and that a fall in pitch indicates either confidence that his statement is true, or an invitation to the person addressed to agree that his statement is true.

The vocabulary in §3 is already familiar, so only the new Past Tense forms require attention.

Exercise 142 may be done orally, using the procedure already suggested for the making of questions. One student supplies the first word of the question (*When, Where, What, Did, etc.*), and another supplies the complete question. Later the exercise may be done in writing.

When Exercise 143 is done in writing, spelling forms require attention: *carry/carried, dry/dried*.

Before Exercise 144 is done Table No. 48 should be studied, and the examples that follow. The position of the adverb, either preceding or following the Direct Object, depends upon the length of this object, or upon whether it is stressed. If the object is a personal pronoun the adverb must follow.

Require students to do this exercise orally and see that the change in pitch comes on the adverb.

Please don't switch it ↘ off.

Have you turned them ↗ off?

Has he put them ↗ back?

Take them ↘ off.

Put it ↘ back.

She turned it ↘ off.

Mrs West is putting it ↘ on. (*etc.*)

## READING-TEXT TWENTY-TWO

This text is a letter written in informal style (§1), and a conversation (§2). It is followed by a large number of exercises which deal with the various teaching items presented in this book.

New words in §1 are *hall, residence, (swimming) trunks, brightly, clear, calm, wave* (n.), *gently, beach, begun, bathe* (n. and v.), *mostly, enjoy, examination, decide, soon, broken, deep, handkerchief, bleed, dance* (n. and v.), *poor* (meaning 'unfortunate'), *rest* (n.), *later, sling* (n.), *happily, end* (v.), and *woke*.

*Reached* occurs in R.T. 16. Ask your class for an alternative. (They should answer 'arrived at' and 'got to'.)

A *Hall of Residence* /'rezɪdəns/ is a building where university students have board and lodging. Give an equivalent in the language of your pupils. If you give them the verb *reside* /rɪ'zaɪd/, warn them that this verb is formal. (Normally we ask where a person *lives*, not where he *resides*.)



*Swimming trunks* . . . the article of clothing usually worn by men when bathing.

See that your students distinguish *bath* /ba:θ/ and *bathe* /beið/. *Bathe* is used of going into the sea, a river, lake, etc., to swim.

Many of the new words will be dealt with by giving the equivalent in the language of your students. But *the rest* should be presented by the use of examples.

Place a fairly large number of objects (books, boxes, whatever is available) on your desk. Then proceed in this way:

↘Look, | there are ↘twelve ↘books on my desk. I'm going to put two of them ↘under the desk. I'm going to put three of them on this ↘chair.

There are ↘two books under the ↘desk. There are ↘three on this ↘chair.

↘Where are the ↘others? ↘Where are the ↘rest of the books? They're ↘still on the ↘desk.

Another example:

↘Stand ↘up, please, Mr A. Mr ↘B, | ↘please go and stand at the ↘door. ↘How many of you are ↘standing? ↘Two of you are. ↘What are the ↘rest of you doing? You're sitting at your ↘desks.

Another point that deserves further examples is the use of *with* in 'a girl with her arm in a sling'. This structure is equivalent to a relative clause, but as this kind of clause has not yet been presented, do not give 'a girl who had her arm in a sling'. Supply other examples. Here are specimens: a man with a bag in his hand; a chair with a broken leg; a room with three windows; a girl with long, black hair.

Give the infinitive *wake*, and ask questions:

↘What time did you wake ↘up this morning? Was it ↘raining when you woke up?

Explain P.S. (*postscript*) if necessary, and the phrase *fall in love*.

New words in §2 are *lose* (*lost*), *find*, *ask*, *map*, *frontier* and 'school-bag'. The p.p. *drawn* is new.

When these have been dealt with, give a model reading of the conversation and then require students, taking the parts of John and Mary, to read. Here is the text with tone symbols: